60c

JUNE

VOGUE

"Can I Learn To Be Chic?"

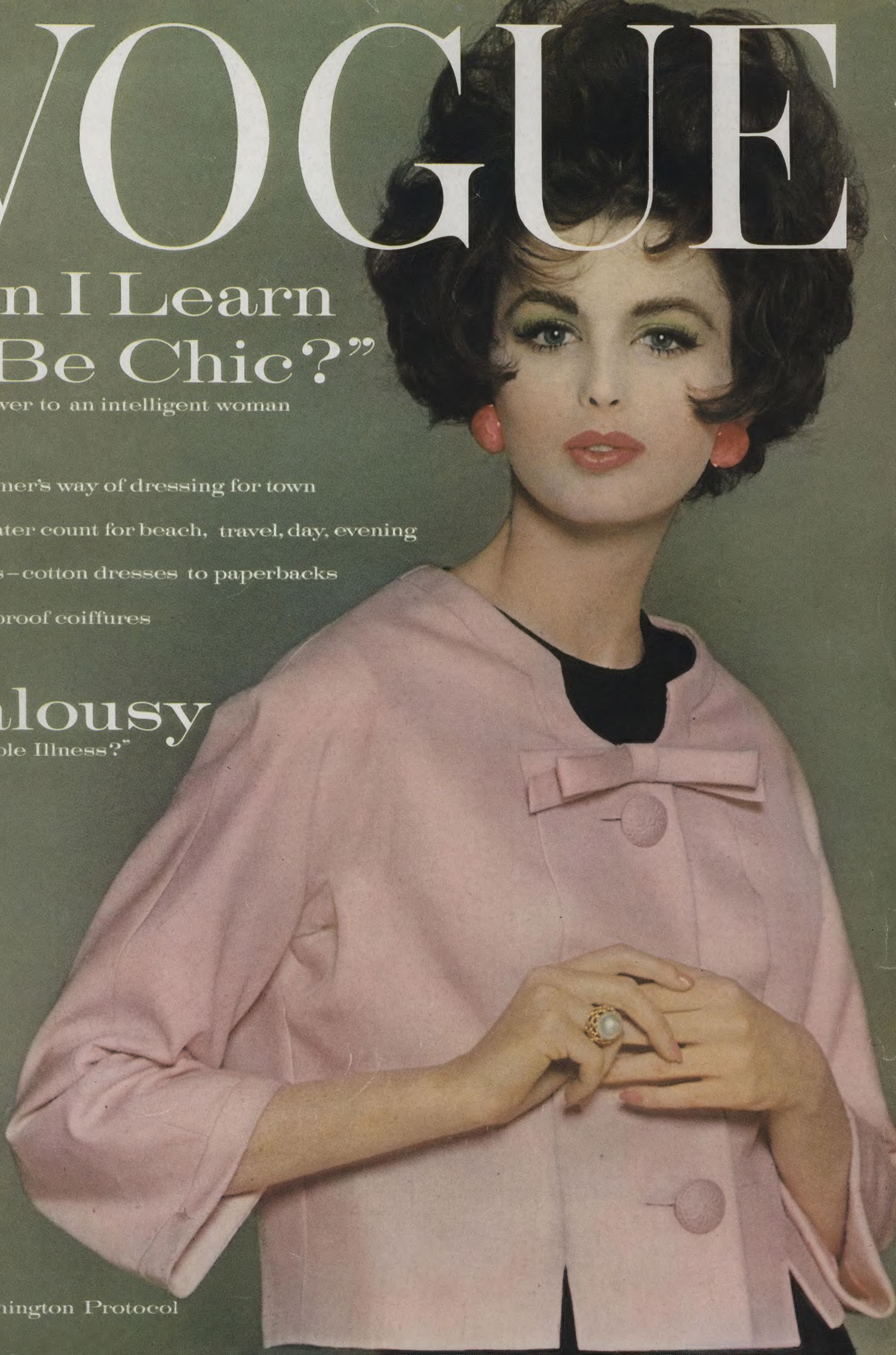
Vogue's answer to an intelligent woman

- This summer's way of dressing for town
- New sweater count for beach, travel, day, evening
- Best buys—cotton dresses to paperbacks
- 4 troubleproof coiffures

"Jealousy

Is It a Curable Illness?"

- New Washington Protocol





fashion flares up in light, bright, stunning new swim caps!

This is **the** new look in swim caps: exciting as millinery, bouffant as a hairdo. How does "U.S." do it? With modern wonder fabrics, drenched in color, that feel as light as they look. How will they wear? You have the word of U. S. Rubber, largest swim cap maker, that these caps are made to last and last! Top: Roses 'n Ruffles, 5.98. Left: Blazing Blooms, 8.98. Right: Brigitte, 4.98.

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

JUNE 1961



PALUMBO

COVER

The Main look in black and pink grainy silk. The dress, a sliver of black, raises its unjewelled neck above the jacket, which is enchantingly lined in flowered pink and white cotton—and meant to work like a Main sweater with other sliver dresses, other colours. (More of the Mainbocher story on page 45.) The lipstick, with just the right amount of light, John Robert Powers Sun Rose.

FASHIONS

44 Main Bocher—the man behind the Mainbocher Look
52 Enough sweaters—the new count for clothes collectors
66 This summer's have-to-haves for city dressing
74 This summer's accessory dressing
76 Looks to take on a summer weekend
78 At the new El Morocco: the white evening dress
80 Little brass suit—silk shocked by pink
82 "Can I learn to be chic?"—Vogue's answer to an intelligent woman with a new fashion need
84 Escapist clothes—'61 additions to a permanent weekend wardrobe
90 Paris evening dresses
92 New shapes for bathing suits
98 The easiest summer—3 dresses that make it that
100 Good buys—cotton dresses to paperbacks
104 What's coming in—and what it takes to wear it
106 Dresses with a standing order of summerproofing
108 The summer clothes-word for children when no price is bigger than $6
128 Lingerie shopping notes

FEATURES • ARTICLES • PEOPLE

21 "The Delights of Jordan." By Mary Roblee Henry
43 Vogue's Eye View: Space Spoken Here
60 Anouk Aimée in *La Dolce Vita*
61 People Are Talking About . . .
62 The Chief of Protocol and Mrs. Duke; The Attorney General and Mrs. Kennedy
64 " 'Who Sits Where Now': the New Washington Protocol." By Allene Talmey
94 "How to See Spain Without Changing Hotels." By Candace Alig Van Alen
96 "Jealousy—Is It a Curable Illness?" By Joan Didion

FASHIONS IN LIVING

110 What men can teach women about kitchens:
Baron Nicolas de Gunzburg's Tyrolean kitchen in New Jersey
Horace K. Kelland's bachelor course in city entertaining
126 In the kitchen, men like . . .

BEAUTY

48 Troubleproof coiffures on the summer-wave
76 Silk effects for manicures and pedicures
81 Maintenance notes on summer coiffures
133 Summer baths that pour on roses

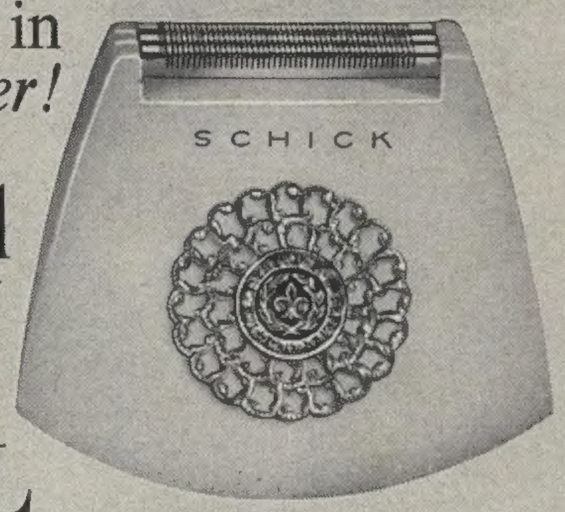
DEPARTMENTS

24 Vogue's Travelog
26 Vogue's School and Camp Directory
38 Shop Hound

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Gown by Ben Reig
Jewels by Van Cleef & Arpels
'So Natural!' Salon Wave by REALISTIC

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"Visiting time"
sketched at Sea
Austen Brew

Bridge lesson

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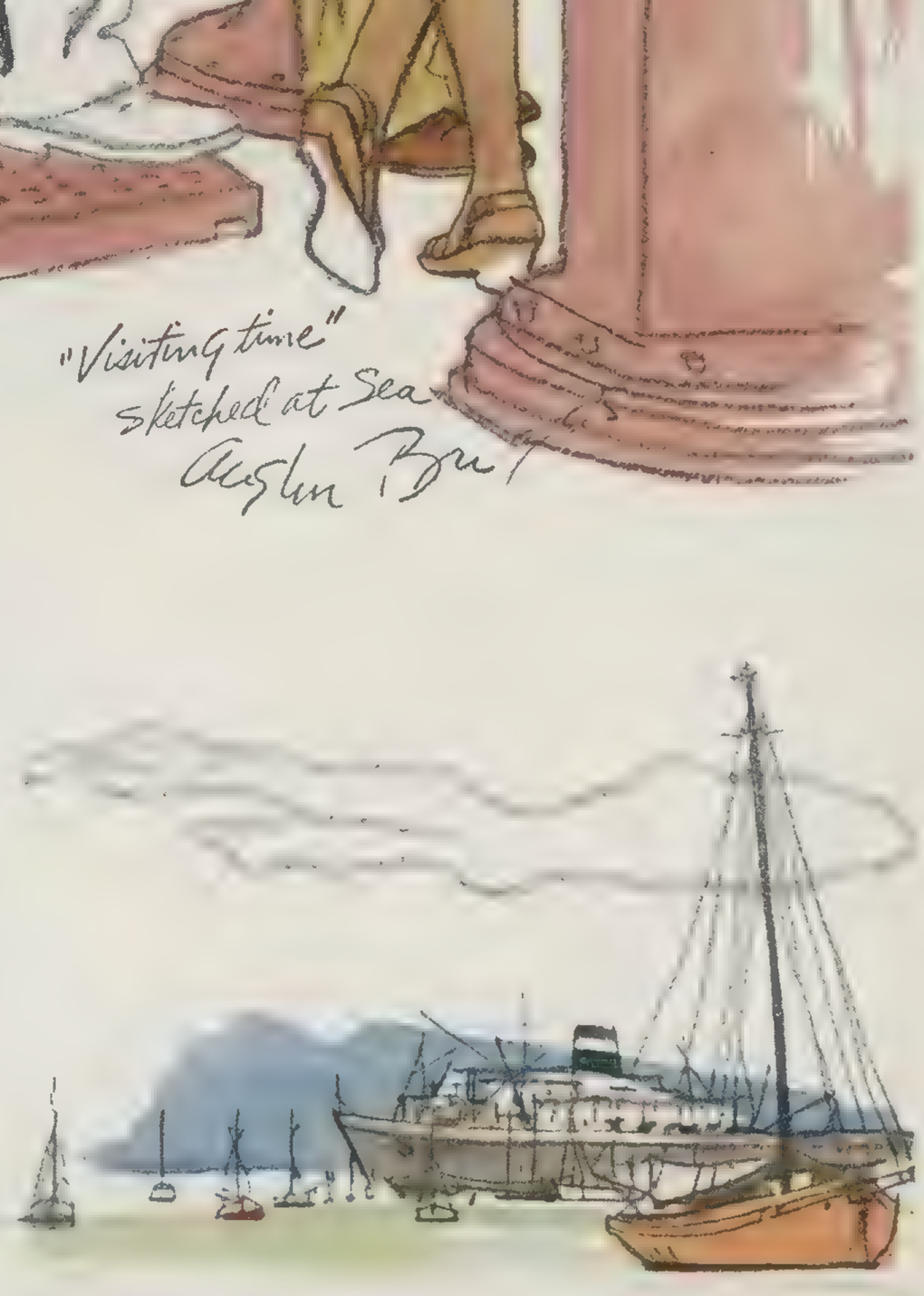
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THE 'ULTIMA' MAKE-UP COLLECTION OF GOSSAMER TINTS BY REVLON

"SO NATURAL!" SALON WAVE BY REALISTIC

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SUN BATH

by Revlon

"I'll put the roses next to his

favorite chair.

Debussy on the hi-fi.

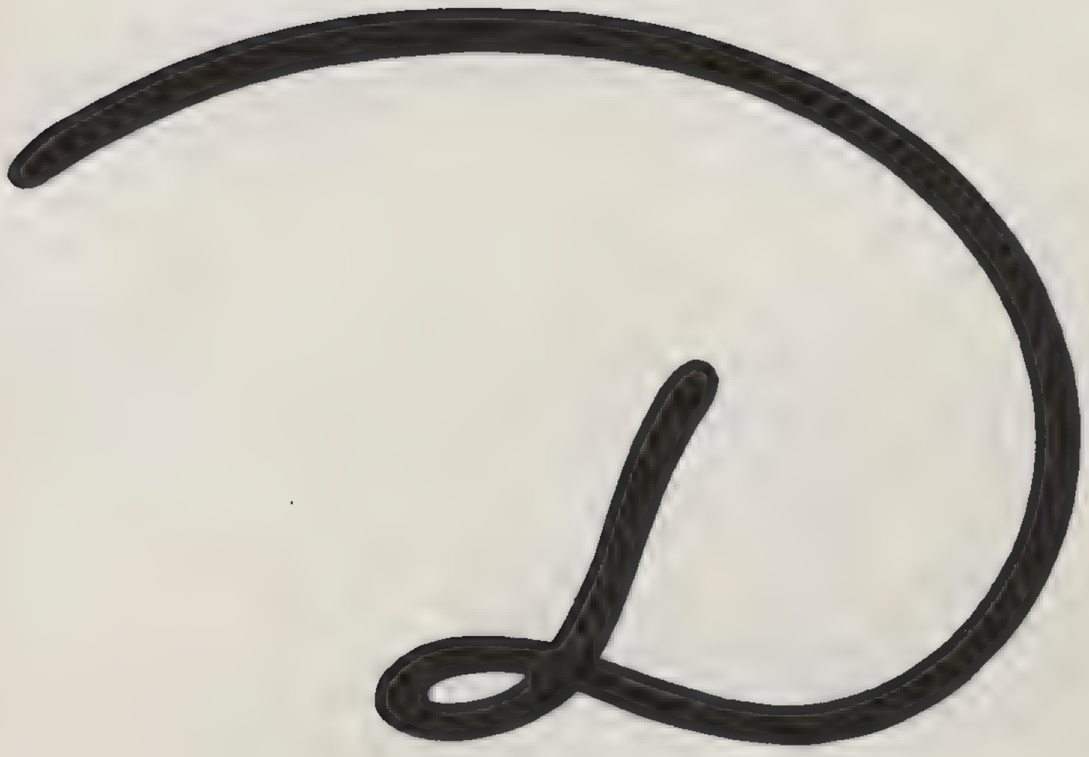
Chablis on ice.

Then for some rare drops of my

new mmmported perfume.*

How perfect can a welcome be?"

*Imported from France to communicate in America,



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PARIS–NEW YORK



BLUMENFELD

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San Francisco ..... Joseph Magnin
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KANSAS
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Ft. Worth ..... R. E. Cox
Wichita Falls ..... Lorraine's

WISCONSIN
Sheboygan ..... J. M. Buerger

you're right, it's White Stag

THE DELIGHTS OF JORDAN

Including swimming in the Dead Sea

BY MARY ROBLEE HENRY

You can hear the silence. The country looks like a relief map: sculpted white, relentlessly arid and pure. There is a tracery of olive leaves against the madonna-blue sky and for a few weeks in spring the nude earth erupts into a sea of wild flowers.

Mostly, however, there is a feel of remote naked mountains, tawny villages, and sudden, clear streams fringed with pink oleander. The figures in this other planetary landscape seem to emerge from the pages of the Book of Genesis, from those of T. E. Lawrence, or of Pasha Glubb.

The Jordan part of Jerusalem, a classical point of pilgrimage, startles by its freshness, its uncrumbling silhouette of cheese-white domes and towers circled by a perfectly crenellated wall. (In 1806, Chateaubriand, the French statesman and writer, walked four times around these walls.)

One is reminded of Avila, the Spanish town, with its clear embrace of stone, only Avila is rose-gold but Jerusalem is the colour of moon jade. Cypress trees point black-fingered to the sky; plumes of silvery olive trees cast a stippled shadow on the dust. The discerning traveller approaches Jerusalem and Bethlehem with some preparation of faith, history, and research, seeing beneath and beyond the superficial crust of commercialism. Above all, it is a deeply evocative, deeply personal experience, and has, as Rose Macaulay wrote in *The Towers of Trebizond*, "a complicated extraordinariness."

So much has been written of Jerusalem, it is perhaps best to reach out into Jordan which, in addition to the Holy Land, is an embarrassment of riches: Jericho, the Dead Sea, Amman, Jerash, Petra, to mention only a few.

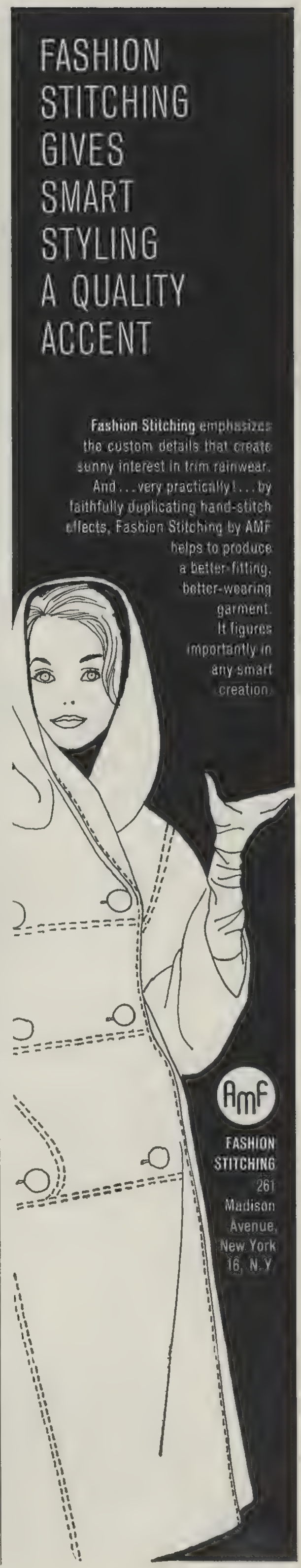
At the Palestine Archaeological Museum, endowed by the Rockefeller Foundation, are extraordinary archaeological finds of prehistoric specimens, including the skull of the Carmel man, 200,000 years old. The Neolithic, Bronze, and Iron Ages are admirably represented. A cave-tomb of a Hyksos family of Jericho—the Shepherd Kings of the Bible—has benches, pottery, oil lamps, and funeral meats surrounding the family skeletons, untouched for thirty-five hundred years until excavators removed the stone plug of the cave.

Arabic art is shown in a reconstruction, from thousands of fragments, of the Umayyad palace in Jericho: carved arches, friable stucco portals, and licentious frescoes of A.D. 735, said to rival those of Pompeii, but looking in their present eroded state more like pastel paintings by Poliakoff.

Perhaps the most notable work going on at the museum now is the sorting and deciphering of the Dead Sea Scrolls by an international team of scholars. Dusty stacks of leather and parchment scrolls are meticulously pieced, photographed with infrared film to bring out the illegible script which is also subjected to the Carbon 14 test for date. The analyzed scrolls are displayed on long tables, jigsawed, weathered sheets carefully held between double strips of glass.

Some of the caves may be visited, including the famous Qumran Cave near the Dead Sea. Immense, blue, the lowest point of the universe, the Dead Sea (1,297 feet below sea level) is the start of the Great Rift Valley which descends south to Lake Tanganyika. Nothing lives in it. One may float, practically sitting up, in its saline blueness and see all around the corroded purple hills, among them, Mount Nebo. It is always warm here, a fact which makes the modern hotel seem like a resort. Swiss-run, the service is good; the beach splotched with parasols; and the site altogether agreeable for ex-

(Continued on page 37)



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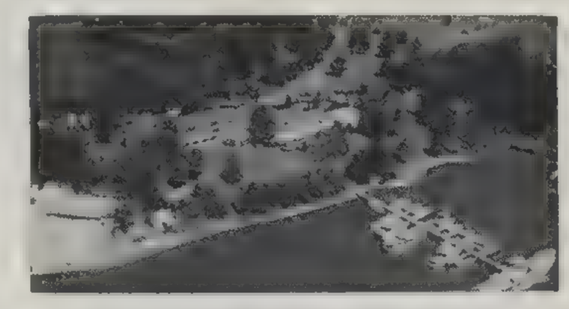
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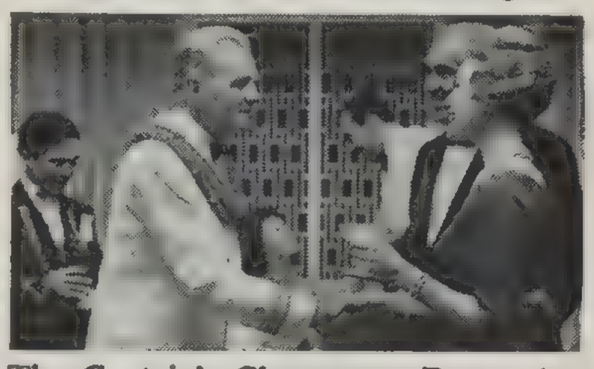
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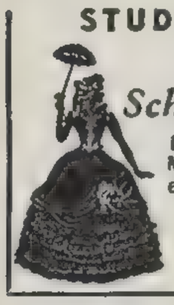
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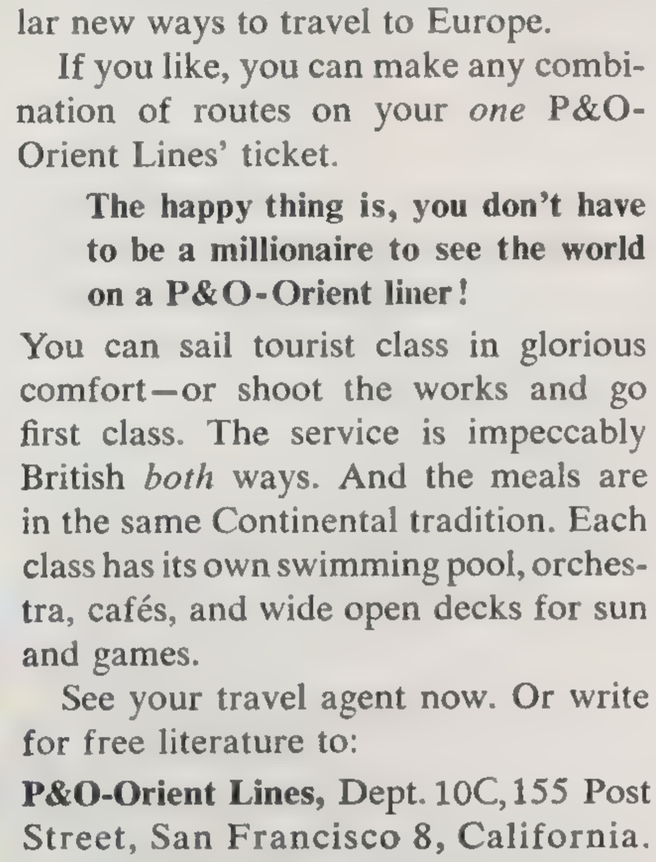
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JORDAN

(Continued from page 21)

ploring the periphery of interest: the Qumran Caves, Jericho, the Jordan Valley.

A tropical, narrow stream, somewhat like a reedy arm of the Shenandoah, the Jordan River nourishes the bananas and oranges of the Jordan Valley. Although it is hardly the river of "the band of angels," one may look over Jordan at a glimpse, feeling still the extraordinary resonances of John the Baptist. In Jericho, the supple dark women at the well carry amphorae head-borne in Biblical fashion. The village of sun-dried mud brick houses swarms with donkeys, veiled women, hopeless refugees, beautiful big-eyed children, and long-robed men.

Northwest of the town at Elisha's Fountain is a mound called Tell al Sultan where extraordinary excavations have revolutionized theories of early Neolithic man.

Digs into the many-layered trench have illuminated life as it was in 7000 B.C. A great round tower is being chiselled from the earth. There are specimens of agricultural implements, woven floor mats, reed, and mud roofing, and seven skulls with faces moulded in plaster, the features painted, the eyes of inlaid shells.

A Carbon 14 test dates at 3260 B.C. (plus or minus 110 years) an array of one hundred and thirteen skulls ranged around a cremation pit. Unhappily, Joshua's touted attack on the walls of ancient Jericho show the least evidence of all, being represented by a few pots and a clump or so of tumble-down wall.

Taking a long stride through time and history, and a short ride of two miles, one arrives at the most elaborate Umayyad palace of Jordan, which probably belonged to Caliph Hisham ibn abd al Malik who ruled the Arab empire, from India to Spain, from A.D. 724 to 743. Called Khirbat al Mafjar, its roseate ruins cover miles: high and low walls, clustered fragments of friezes, and columns which emerge from isolated tufts of grass. So far a palace, a mosque, baths, and an ornamental pool have been unearthed.

Petra . . . "from the rock as if by magic grown,/Eternal, silent, beautiful, alone! . . ." so wrote Burgon in 1845, going on to, "Match me such marvel in Eastern clime,/A rose-red city half as old as time." Now blossoming with laurel and oleander, alive with lizards, Petra was lost to time for six centuries until its rediscovery by the Anglo-Swiss traveller, Burckhardt, in 1812.

Horses lurch through the Syk, the rock-scooped passage to Petra—where Moses is said to have cleft the rock, finally emerging in a blast of furnace sunlight, to the Treasury. A hundred different colours, not just rose-red, spring from the rock-hewn temple.

From the Treasury, or El Khaznah, one proceeds into the vast peristyle of Petra, a city carved from living rock, a half mile wide, one mile and a half long. In the shadow of the Temple of the Pharaoh's Daughter there is a camping site, run by the Philadelphia Hotel of Amman, where guests tent for the night, or stay in some of the rock-cut dwellings which are arranged as bedrooms.

The ghost of T. E. Lawrence is everywhere. He can be imagined emerging from the Treasury in his romantic headdress, the *kaffia* and *eagal*, during the autumn of 1917 when at the age of twenty-nine, he fought the great battle of Wadi Musa against the Turks.

The Treasury was his headquarters; his army, Bedouin, made up of men, of a camel-corps, and of women, who from the Temple of Isis fiercely held the entrance to the Syk, in which one thousand of the enemy were trapped. With the cry: "Up, children of the desert!" they proceeded to crack rifles and hurl down rocks, and finally to sweep down from the ridges into the valley in a surge of victory.

Weekly planes leave from Jerusalem—and from Beirut—to Ma'an. Charter planes for eight, or for thirty, are also arrangeable. Ma'an, capital of southern Jordan, a desert-fringed, Bedouin city, is a kind of emporium for nomad tribes who caravan in by camel and donkey on market days. Here, one drives for a couple of hours to the Police Post of Elji, where horses take people through the Syk to Petra.

Petra is accessible from September 15 to October 30, and from March 15 to May 31, both splendid times for visiting Jordan, a country with four distinct seasons. The trip to Petra from Jerusalem, including the night's lodging, costs about $53 for everything.

Amman, the capital of Jordan, is modernizing, yogurt-white, and spread over seven hills. The ancient city of Philadelphia, it became one of the ten Roman cities of the Decapolis. Before that, however, it was steeped in Biblical history of the ancients: Moses, David, Jeremiah, Nebuchadnezzar, Ezekiel, and Ptolemy II Philadelphus, who, in the third century B.C., named the city after himself.

Of all this backwash of history, only a few remains of Roman Philadelphia are visible: a cliff-side theatre which sat six thousand; and Citadel Hill with ruins of the Temple of Hercules, and a mélange of Byzantine and Umayyad buildings. The Amman Jordan Archaeological Museum is small, superbly lit, and has extraordinary objects from Jordanian digs and monuments.

The Philadelphia Hotel, big, modern, is excellent for a few days of spoking around the countryside, especially to Jerash, one of the great Roman cities of the Near East.

An hour's drive from Amman, Jerash, the Hellenistic city of Antioch, is set in a flowering valley of the Gilead Mountains and pierced by a poplar-lined stream. Under the Emperors Trajan and Hadrian, Jerash became a model provincial colony, and one enters the vast, tawny ruins by the Triumphal Arch honouring Hadrian's winter there in A.D. 129-130. A paved street of columns runs the length of the town bordered by theatres, temples, baths, and a Forum. The great Temple of Artemis, patron goddess of Jerash, has, in spite of pillage and earthquakes, many fifty-four foot columns standing, although some tilt like the Pisan tower, and one makes a weird crackling sound when it rocks in a high wind. The view is ravishing and one understands why the crusaders used the temple as a strategic fortress although much damage was done during their occupancy.

The legacy of a golden age, the Pax Romana, Jerash is also a case history of the cultural and architectural transition from pagan to Christian. Of the thirteen early churches, many have remarkable floor mosaics, notably those of SS. Cosmos and Damianus which show portraits of Theodore and Georgia who donated the church in A.D. 533.

Rediscovered in 1806 by the German traveller, Seetzen, Jerash is, like Petra, one of the peak pleasures of travel. In fact, Burckhardt, who re-found Petra, called Jerash, in 1812, "a most romantic spot."



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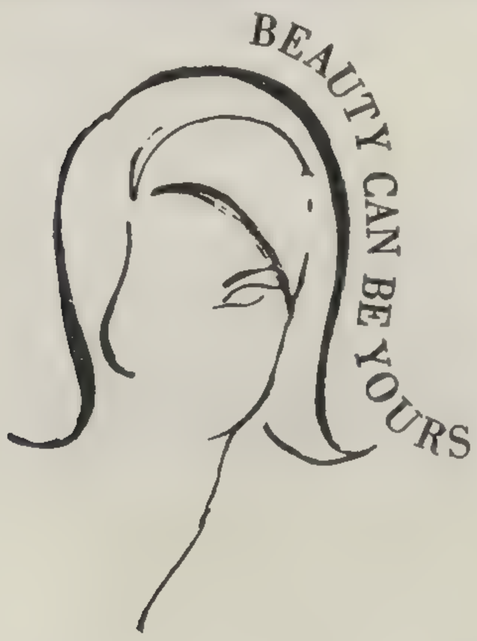
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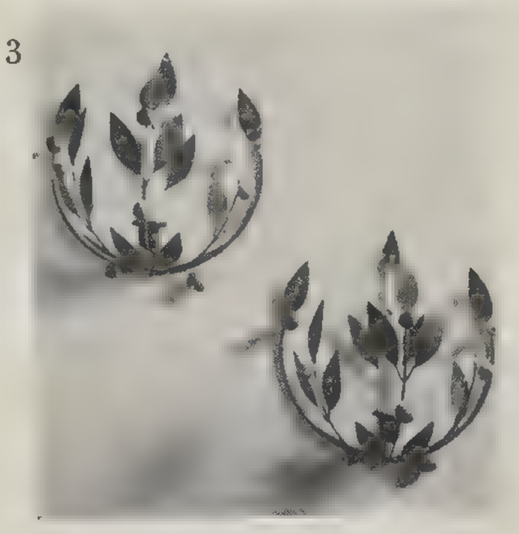


1. Young, rangy, white dinner dress—a sweatery top, a skirt that's ankle-bone length (looks marvellous with small-heeled shoes). Two-piece in ribbed silk ottoman; moss green, garnet, or turquoise sash. $295, made to order. Alice Schweitzer, 739 Madison Ave., N.Y. 21.
2. Old jade, hand-cut and polished: 4 Oriental dangles on a bracelet of 14-k. gold. $125 tax inc. ppd. (dangles alone, $10 each). International Gem, 15 Maiden Lane, New York 38.

2



3



3. Leafy wall sconces, to hold candles in a patio or a country house. Of metal—white or dark green—touched with tiny coloured fruits; 9″ high, 9″ wide and 4″ in depth. $7.95 each, ppd., at Patio Sales, Box 25, Highland Park, Illinois.
4. Doll-sized pillbox of beige straw ringed in apricot—to top off a crêpe dress (apricot or creamy beige). Also black or coffee with white or all-white piqué. By Therese Ahrens, $5.98. Bloomingdale's, Lexington Ave. at 59th St., N. Y.



SKETCHES BY EVELYN MARCIL

HOUND
...summer shop-bait

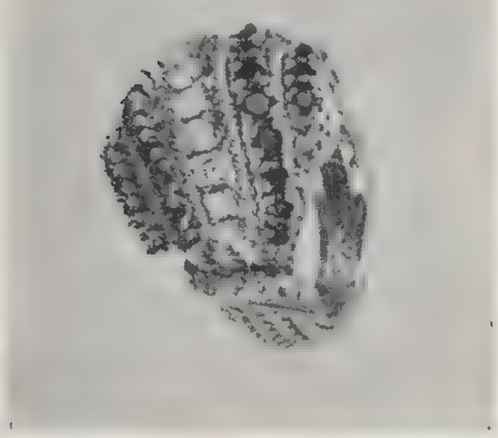
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5. A long-stemmed rose, fronting for a hand-mirror: to hang up in the bathroom or near a dressing table. Fabric flower in pale pink, bright pink, American Beauty red, white, yellow, or blue. By Flower Modes, $3.50. Lord & Taylor, 424 Fifth Avenue, New York 18.

6. Dome ring, shaped like a turban, set with diamonds, and sapphires and twined with twists of 18-k. gold. $515 tax inc. ppd. Marchal, 745 Fifth Avenue, New York 22, N.Y.

6



7



7. Tulip pins to wear in threes. On some, the stones shade from light to dark for depth effects. Colours: topaz, rose, ruby, chalk white, crystal—also real jet—on gold plate. By Schreiner, $6.50 plus tax. Bloomingdale's, Lexington Avenue at 59th St., New York 22, N.Y.

8. Fringed cotton muumuu to wear on the beach or for country breakfasts. Pink and white stripes with red accents; also blue or green with white. $7.95 ppd. Sizes S, M, L. Lillie-Bee Fashions, 146 W. 29th St., N.Y.



8

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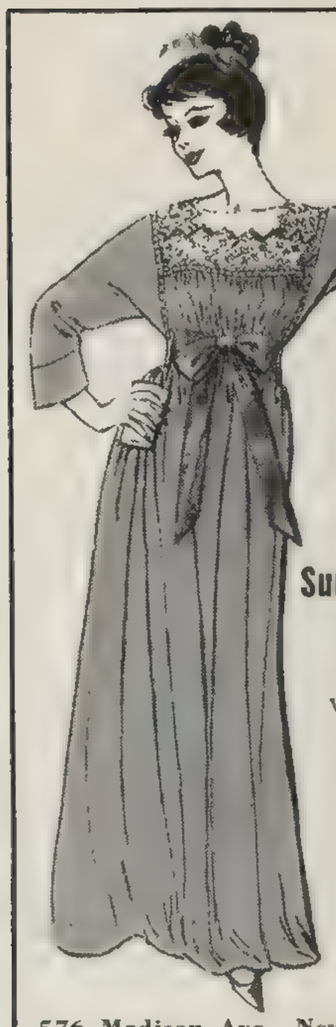
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2. Full-blown flowers—earrings of 18-carat gold, with delicate, down-curling petals: clipbacks. $240 plus tax. Van Cleef & Arpels Boutique, 746 Fifth Avenue, New York 19, New York.

2



3



3. Hand-woven of sisal and palm leaf and trimmed with leather, a tall travel bag that might go to the beach as well. 15" wide by 18" high; natural beige. $3.95 ppd. Hobi, Dept. V10, Flushing 52, New York.

4. Awning stripes in scorchy oranges and yellows: a hooded beach muumuu to bundle up in when you've had enough sun; it should be hemmed to just above the knee. In cotton, $22.50 ppd. Serendipity 3, 225 East 60th St., New York 22.



4

EVELYN MARCIL

HOUND

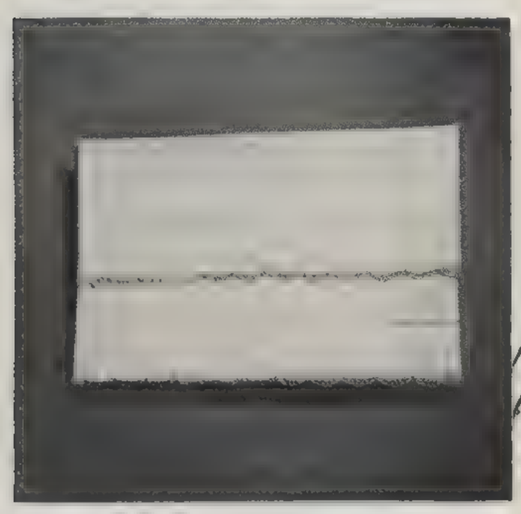


...speaks his mind



5. From Italy, an unsleeved dress under a young, middyish jacket—here, pale blue piped in navy blue. Designed by Pino Monte in silk shantung; 10 to 14, $49.95 ppd. Monte Boutique, 27 W. 55th St., N.Y. 19.

6. For a baby's crib, a white cotton sheet and pillow slip; scalloped edges, fine Swiss eyelet embroidery in blue, pink, yellow, or white. $5.95. By Rudin Needlecraft. Jean Gale, 535 Madison Ave., N.Y. 22.





7. Three rings to wear as one: June roses carved of pink coral (a marvellous apricot colour), each on a thin twisted band of 14-k. gold. $35 each plus tax. Eve, 794 Madison Ave., N.Y.

8. Another coiffure that's wonderfully fuss-free; the bangs get off to a high start and from there the hair is cut to fall in soft, casual tendrils. By André Briand, 519 Madison Avenue, New York.

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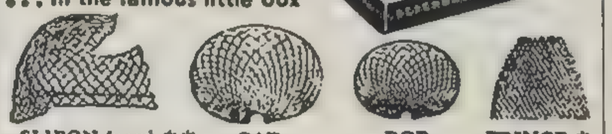
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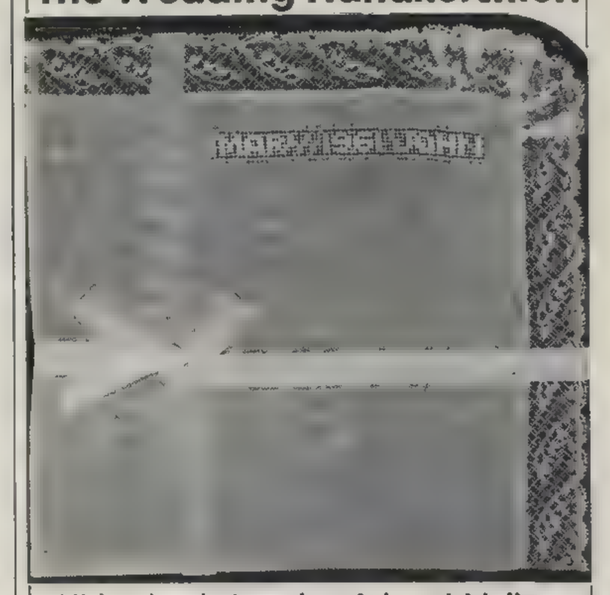


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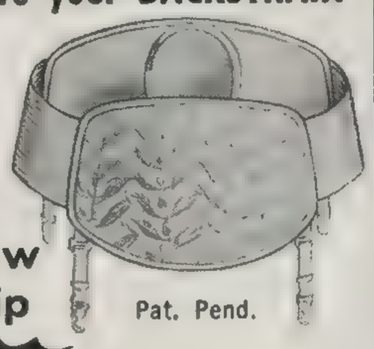


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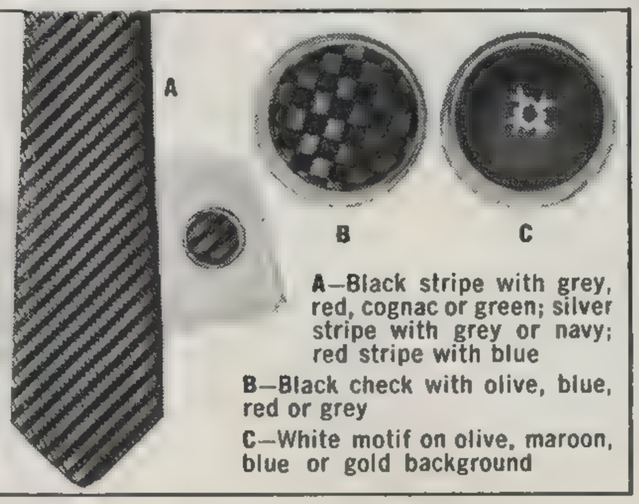
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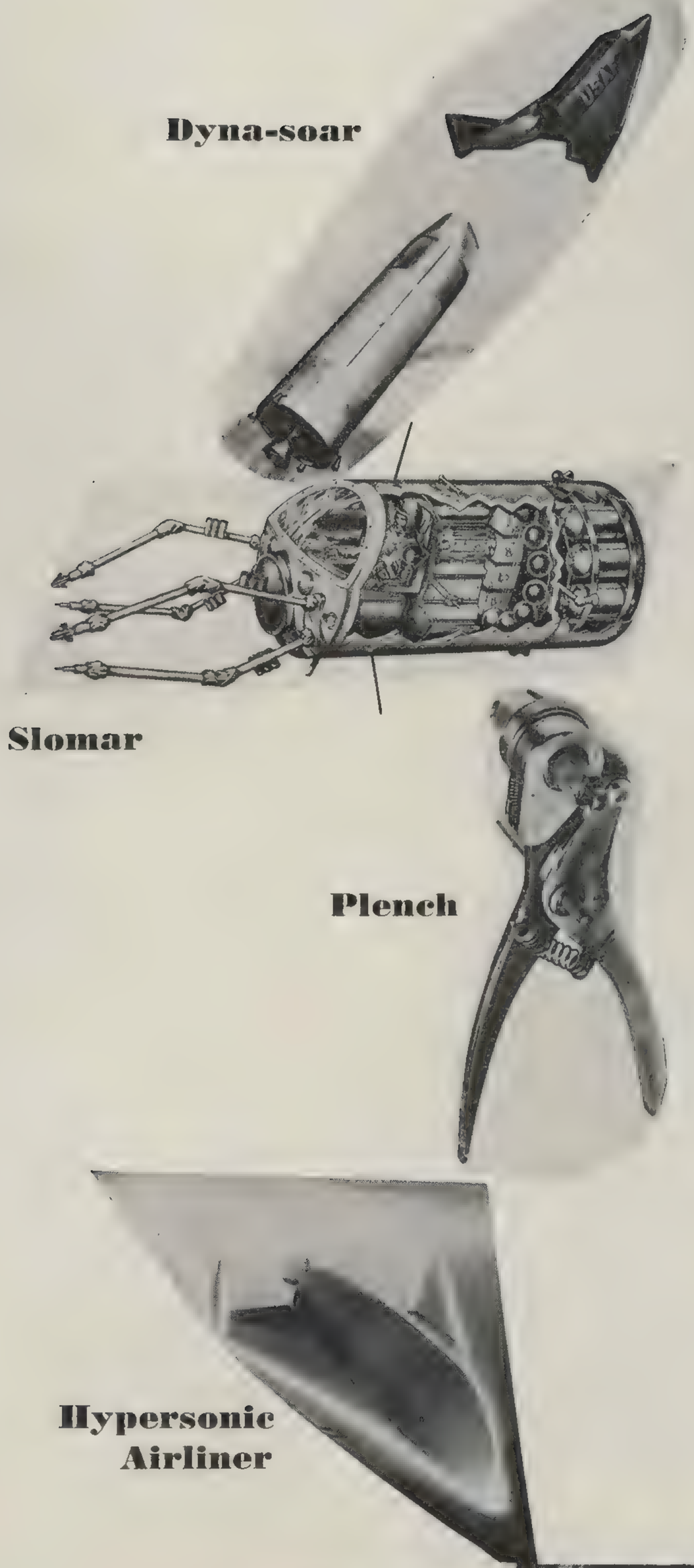
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VOGUE JUNE 1961

Vogue's eye view:
Space spoken here



"A.O.K. all the way," said Commander Alan B. Shepard, junior, the first American astronaut, in his historic space capsule on May 5, 1961, reporting back as he arced up and down 115 miles in the atmosphere. Pre-Space is over. Man-in-Space is here. And here are ten terms among the hundreds that make up the liveliest new language on earth.

Dyna-soar, a rocket-boosted space ship that carries a man into orbit, permits him to manoeuvre while soaring back through atmosphere to precise landing spots on earth. (It is shaped like the top of a paper dart airplane, the kind little boys fold out of programs at Children's Concerts.)

Chicken Switch, the astronauts' switch that starts escape sequence to carry space ship away from rocket booster, if necessary. The astronaut can chicken out of flight by flipping switch with *left* hand while lying flat on back in space capsule.

Slomar, a space taxi to carry crews from earth to continuously orbiting space stations and observatories, all manned.

Slob, an Air Force study to develop a Strategic Low Orbital Bomber, for operation in low orbits up to 22,000 miles above the earth.

Plench, a combined pliers and wrench designed for work in space ship under conditions of weightlessness. A plench uses the squeeze principle instead of a twisting force.

Hypergolic, fuels for space engines that ignite instantly on contact with each other without a spark igniter.

Perceptron, an electronic thinking machine that can be taught to differentiate between a wide variety of shapes and symbols—airfields, missile sites, ships. This machine can also be given negative training; it will then ignore certain shapes and patterns.

Hypersonic Airliner, a passenger transport designed to fly about 4,000 miles per hour through the thin outer layer of atmosphere at 100,000 feet. Carried to altitude in piggy-back position, attached to jet-propelled mother ship, the dart-shaped airliner, its wings hot, glides down for landing.

Space Skates, shoes fitted with disks through which compressed air is blown, providing one plane of a frictionless environment enabling a future space repairman to operate space tools in space.

Eyeballs-out-manoeuvre, a phrase used by astronauts to describe the effect on their bodies when the booster rocket, pushing the space ship into orbit, suddenly burns out. Then astronaut eyeballs bulge out of sockets—momentarily.





The man behind the Mainbocher Look

"What *is* it about Mainbocher?" is the sometimes fretful cry from women who have never worn his clothes. This cry is sounded usually when one of them encounters a supremely elegant creature who has for years lived the Main look, a fashion mystique so curiously innocent, so coolly understudied that its admirers usually retreat into such adjectives as "indefinable."

Mr. Main Bocher, the man responsible for all this, began it—as most women out their teens already know—over thirty years ago in Paris, where he established the only successful couture house ever operated on French ground by an American. This spring, after more than twenty famous years on East Fifty-seventh Street in New York he again faced moving his landmark salon—an event, *(Continued on page 46)*

Main Bocher and five new Mainbochers, *from left to right:* Silk surah morning glories—pink and fuchsia on black, one of the few long dresses Mainbocher showed this season. This has his famous bias cut, a cowboy fling of scarf trickling off the shoulders. At Main Bocher's left, one of those short evening dresses that look almost too fragile to breathe on—embroidered white organdie. Over the model's arm, a short red faille coat. The coat half-hidden by this one is fitted white cotton, with a dotty pink-and-white lining. The other dots—mauve on white—belong to one of the famous Main suit-blouses, and account for much of the charm of the mauve jersey suit in the foreground. Finally, a cashmere dress with its own flick of jacket in white and yellow checks. The coiffures by Kenneth of Lilly Daché.

PENN

Mainbocher

continued

in the eyes of his devoted fans, equivalent to moving the Mohawk Trail. Although the shift to a floor-through of the new slick office building at 609 Fifth Avenue meant, among other details, transplanting a most complex piece of acreage—the vast back-of-the-house personnel and equipment of what has been called "the nicest workroom in the world"—Main Bocher appeared to have minded not at all. "You've got to get on with things, you know," was the comment drawn from him, along with what seemed to be a little relish on the side.

What's so special about Main Bocher, apart from his obvious gifts of superb taste and intelligence, is a magnificent vitality powering a quick sense of fact. "Main designs for needs, and always has," is how this is translated into a clothes-critique by one of the salon's longtime friends (the Mainbocher house-term for client). Another, accounting for the success that began in Paris when he melded his first and second names into the house-name, Mainbocher: "His approach is so simple and so uncopyable in design that he does not translate readily into terms of easy understanding."

In the only probing biography ever written about Main Bocher, Janet Flanner, in 1940, observed, "Bocher's original aim as a dressmaker—which he attributes to his Middle Western background—was simply to dress women like ladies. He has never discarded his fundamental idea, which perhaps more than anything else has determined the cachet of Mainbocher clothes."

Manners count with Main Bocher. The only salon friend ever said to have been demoted by him to the status of unfriend was an enormously rich, clothes-fascinated woman who made the mistake of being rude to one of Mainbocher's valued fitters. (His courtesy is expressed in certain house formalities: for years on the day of each sea- *(Continued on page 118)*

Opposite: Mainbocher sweater-dress for little dinners—with a dazzle of pleating; not only are the navy-blue chiffon top and short twill skirt pleated, but each pleat is pleated in on itself in a three-fold intricacy. Typically, the total effect is as throw-away as a good last line. (The bias-cut dress in the background is from Mainbocher's first collection. It was sketched for Vogue, by Douglas Pollard, in 1931, and notable—not surprisingly—for its "complexity of cut and simplicity of line.")



Troubleproof
coiffures on the
summer-wave



Self-rising coiffure (left), that's an attention-getter in look only—the upkeep is minimal. Layer-cut, the hair is massed high, propped by a faked-up cowlick. At back: a smoothed nape shape. Kind of hair for this: thick, full-bodied, able to stand on its own—or be made to; details, page 81. By the Maison Antoine Salons; at Saks Fifth Avenue.

Reach-for-the-sky coiffure in which every strand of hair turns up, for hair that's not exactly wiry but still has a certain amount of bounce. The back is cut short, with the hair held up as though it grew that way, and it does—under the tutelage of a lift-giving brush. The longer top-hair is pushed into soft uplifted waves. By Enzo da Perugia.



More troubleproof coiffures

Shellback and scallops (above), for hair that might classify as medium-fine, medium-problematic. This, cut near one length, the sides somewhat longer than the back; then it's whipped off the brow, with some pushing at the sides to foster scallopy waves. By the House of Revlon, a new salon now showing, seemingly, in Grandeur 70.

Free-style expression, a shape good even for limp hair (against-the-grain setting and lifted brushing give this kind of hair its comeuppance at the crown). Hair is cut to seem all of one length, taking direction at front from natural inclinations—as the hair is bent, the style's inclined. By Coiffures Americana; Bergdorf Goodman.

For specific notes on coiffure maintenance, see page 81.

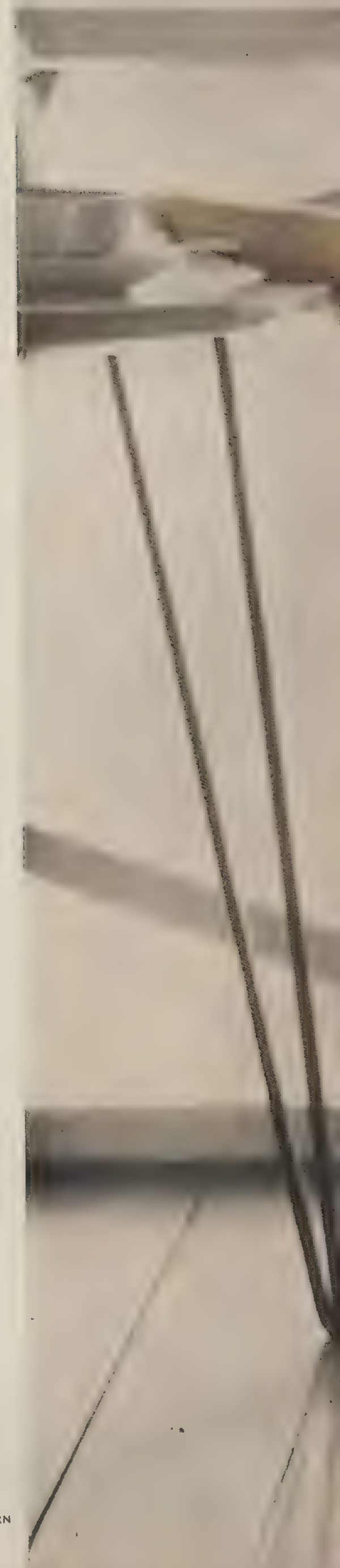


Enough sweaters...

Vogue's stitch-by-stitch account of how many sweaters you need right now

Wire received one day last July by a friend of ours from a friend of hers who was vacationing on Nantucket: "Can you find some decent-looking sweaters? Desperate. Also cold. Love." We cite this harried snatch of correspondence not because it illustrates the good sense of having an obliging friend in a key spot, but because it seems to us to sum up the whole issue of sweaters in the summer: the necessity of having them; the perils of not; the difficulties that arise from thinking of them as something seasonal, like hot grog. To put it briefly, next to lipstick and stockings, we know of few things in fashion that are so downright essential all year long as sweaters (we're not forgetting such tropical summer paradises as New York and Washington and Chicago; it's just that we can't help remembering the gentle murmur of all those air conditioners). And now that you know how keenly we feel on the subject, let's move on to specifics. You'll be happiest, we think, if you can count on at least eight sweaters this summer—and go right on counting on them, naturally, as the season turns. We're speaking generically, of course—it's very likely that you'd want to have, say, the sleeveless burnt-brown cashmere shift on page 56 in still another colour, or the same general idea in something flat and silky; and, if dining out-of-doors is more than a sometime thing in your summer life, it's obvious that you'll need more than one sweater that's particularly deft with at-home pants and long skirts. But for a basic summer inventory, eight sweater-types are a sound beginning. Apart from the little-evening sweater we've been talking about, and the burnt-brown cashmere shift (which ought not, incidentally, to be considered only as a pull-over for straight skirts; tucked into a fullish navy-blue and beige skirt, bloused a bit at the waist, and sashed with burnt-brown leather strikes us as a thoroughly knockout alternative) here's what belongs on a sweater-list now. First off: a sweater with real jacket authority; that is, a proper width and crop of sleeve, and the same straightforward lines that you'd expect in tweed or, for that matter, in a little fur cardigan. There are two on *(Continued on page 133)*

Beanpole pull-over, *right:* When it comes to extracting the last ounce of legginess from a pants-and-top look, what's wanted is a sweater with a long, spare shape, and a nice sense of direction—as here. Vertical stripes, brushed off with fringe and pulled way down over really straight white pants. Green-and-white sweater, by Lee Herman, of Orlon Sayelle; about $35. Jack Winter pants of rayon-and-cotton (Crestwood fabric); about $10. Both: Saks Fifth Avenue. Sweater also: Woolf Brothers; Neusteters. Lipstick: Juliette Marglen's new Sunflower '61.



BERT STERN



Poncho sweater, *left:* Bright orange wool that covers everything—well, nearly everything—that a bikini doesn't. (A long, ropy tie goes along with this poncho, by the way, and it might—to name just one other promising look—be tied over straight white pants, and a white silk sweater with long sleeves, turtle neck.) Sweater, by Geist & Geist: about $20. At Saks Fifth Avenue; Neiman-Marcus; Frederick & Nelson. More goldenness: Bikini Suntan cream: Helena Rubinstein.

Hooded cashmere, *right:* What's good about summer—driving with the top down, walking along a windy beach—this sweater makes better. Not that its fashion-life is limited to bucking breezes: one of the most incisive suit-looks we know consists of this much sweater and collarless, buttonless white tweed; the hood spilling back like a scarf. By Hadley; about $40. Blue shorts of Moygashel linen, by McMullen; about $13. These and the red sweater: Peck & Peck; I. Magnin. Bronze sheen here—Antoine's Bain de Soleil.

BERT STERN

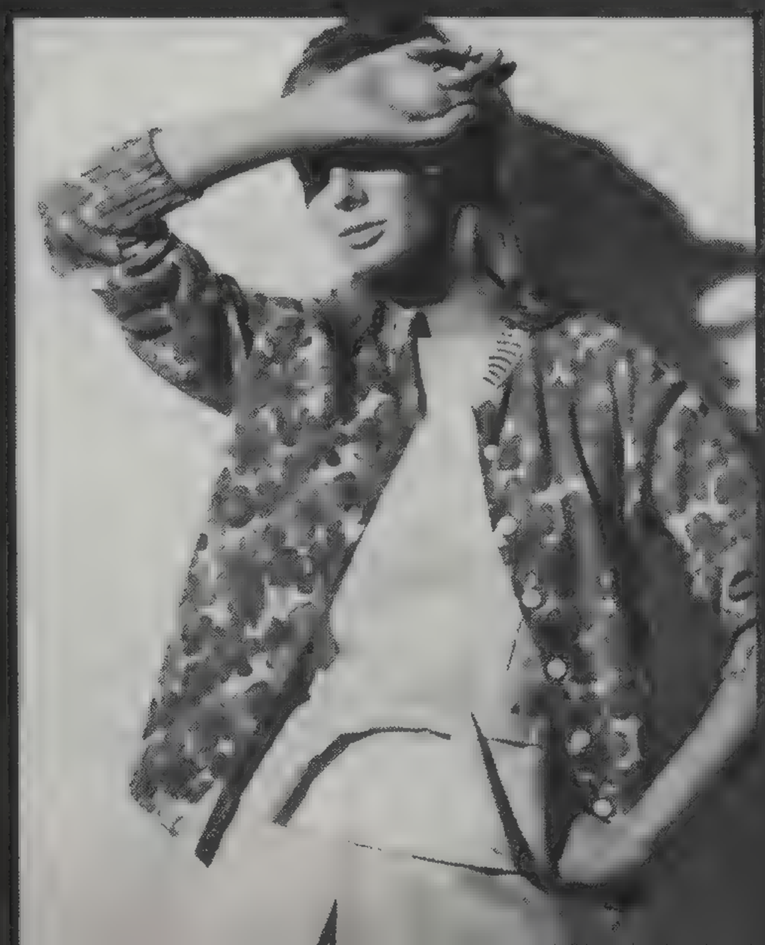






ENOUGH SWEATERS...

Suit shift, *left:* Burnt-brown cashmere that might not see a suit until September, can live meanwhile among linen skirts. By Downen; about $25. Castlecliff gilt earrings. Both at Lord & Taylor. The sweater also at Burdine's.
Dinner stripes, *above:* Glittery pull-over for dinner al porcho now, with pale silk pants; later, they could be brown velvet. By Lee Herman, white Orlon Cantrece knitted with gilt Lurex; about $35. Saks Fifth Avenue; Neusteters.
Cardigan flowers, *below:* Wool cardigan breaking into print—all-over blue flowers; here with white cotton piqué overblouse and culottes. Sweater by Jane Irwill; $11. Costume by Evan-Picone; $25. All at Bloomingdale's.
The jacket McCoy, *right:* Jacket-weight, jacket-shape of sweater in natural-coloured cashmere with gilt buttons. Here it's shown with other naturals—linen top, slim skirt. Sweater by De Loux; under $35. Top and skirt by Sloat of William Ewart fabric; about $35. All at Lord & Taylor; Halle Bros.; I. Magnin.







ENOUGH SWEATERS...

Camisole sweater, *left:* Yellow sweater shaped on a camisole string, and streaked with black, orange, pink, and white. While a white piqué dinner skirt is clearly the very thing here, this is also the sweater to think about in terms of white shorts, white pants. By Pantino, of Orlon; about $10. Toni Owen skirt, of Wm. Lind cotton; about $20. Both: Lord & Taylor; Harzfeld's; Frost Bros.

Omni-jacket, *right:* Crunchy looking beige cotton, every square inch of it indicating the way sweater shapes are shifting now. (One pleasant offshoot of this new sweater-tack: underneath, even the lines of a fairly curvy dress—it's a beige princesse here—flow smoothly.) Premier sweater, about $12. Dress by Sportwhirl of Irish Looms linen; about $25. Both: Bloomingdale's; Julius Garfinckel; I. Magnin. Coro necklaces.

BERT STERN



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The world's political tremors, hardly felt until the earth moves to reveal a deep and wide crevice. . . . General de Gaulle's statement: "There are moments in history . . . and I am one of them." . . . The twenty-five years of travel of the Chinese treasures of art, some of them now in an extraordinary exhibition of paintings, porcelains, and bronzes at the National Gallery of Art in Washington, the first of five American museums to show them before the treasures return to Formosa. . . . The happy feet, the laughing faces, the violent rivalries, the sudden tenderness of lovers dancing to an accordion, and the speed of changing rhythms by three men in black, in the Moiseyev Dance Company; this rebuke to the company by its director, Igor Moiseyev, at a morning rehearsal: "you dance like dead flies."

PEOPLE ARE TALKING ABOUT . . . The bold, cooled scoring by British jazzman Johnny Dankworth, for the movie, *Saturday Night and Sunday Morning*, especially the banging obbligato of the factory sequences. . . . The practical idealism of Jean Dalrymple, a brilliant showman, putting on her smash revivals of such musicals as *Pal Joey* and *Porgy and Bess* at New York's City Center. . . . *Listen, The Red-Eyed Vireo,* seven related, amusing, incised short stories by Milton White who writes knowingly about both people and birds, distinguishes between cranes with their necks out and herons with their necks tucked back.

PEOPLE ARE TALKING ABOUT . . . The high-powered, rising roar of Kim Stanley, Steven Hill, and Sam Wanamaker in *A Far Country*, by Henry Denker who has taken an early hysteria case of Freud's—its solution, like the winner of the Battle of Waterloo, known to everyone in the audience—and made it mysterious, sometimes dangerously limp, but primarily compelling and inventive. . . .The truck sign with its message: "Don't just sit there, Lady. Nag him." . . . The wiles of the *basso buffo* Fernando Corena on the London recording of Cimarosa's "Il Maestro Di Cappella," a brilliant joke in which a conductor cajoles some willful virtuosi during a rehearsal of a Scarlatti aria. . . . The fascinations of *The Conquest of Pain* by Dr. Ronald Woolmer who analyses anaesthesia.

PEOPLE ARE TALKING ABOUT . . . The direct attractions of the young actor, Zbigniew Cybulski, in *Ashes and Diamonds,* an electrifying Polish movie about a confusing night in a Polish inn right after the German surrender. . . . The political wheeling-dealing, the suspense, the clarity, the good writing in the Robert McLaughlin novel, *The Walls of Heaven.* . . . The Jamaican variant of the Charleston, the Mashed Potato. . . . *Carnival,* a pleasant, sometimes wispy musical, with its memorable Pierre Olaf, a delectable comedian, small, minor, except when he is dancing the wonderful number, "Grand Imperial Cirque de Paris." . . . The euphemism for stoned, bombed, snapped: drunk.

ANOUK AIMÉE, *left,* a marvellously intelligent-looking beauty, with rare impact in her only important scene—and that at the beginning—in *La Dolce Vita,* that long wandering Italian movie, part masterpiece and part cluttered trash. (But the trash is slight, vulgar, boring, the masterly sections dominant.) In making this movie of the Roman education of a slovenly but handsome journalist, played with feeling by Marcello Mastroianni, its director Federico Fellini undertook a winding journey through a sweet purgatory in Rome. No man to back away from either a fake miracle or a fake orgy, Fellini wisely brought in Miss Aimée, a French actress who began her career at fifteen, an actress with the mark of authenticity, of actuality, qualities that are strikingly refreshening in spite of the cliché of her rôle—a nymphomaniac aristocrat. Unlike Fellini who spells out his symbolism, Michelangelo Antonioni, the director of the Italian triumph, *L'Avventura,* is secretive. At times rather like a Sodium-Pentothal trance, his film is a subtly shadowed frieze of ambiguities and allusions that irritates some, moves almost everyone. What makes *L'Avventura* and Monica Vitti, its star, move is Antonioni's method, a deliberate, sometimes perversely obscure release of implications that come clear only at the moment the movie ends. Then the point is made, inevitably.

WILLIAM KLEIN



THE CHIEF OF PROTOCOL AND MRS. DUKE

Mr. and Mrs. Angier Biddle Duke live their intense family life with their two children in a red brick house on Foxhall Road. As Chief of Protocol with the "personal rank of Ambassador" given for the first time to this office by the decision of President Kennedy, Mr. Duke is continuing his service to the government which began when he was a private in the Army. In the interim he became an officer in the United States Foreign Service in 1949, working in Argentina, Washington, and Spain until he served as Ambassador to El Salvador. As President of the International Rescue Committee, of which Senator Claiborne Pell was Vice President, he dealt with problems of European refugees—including Hungarians and Yugoslavs—and of Laotian and Cuban refugees.

THE ATTORNEY GENERAL AND MRS. KENNEDY

Mr. and Mrs. Robert F. Kennedy live their exuberant family life with their seven children in a high-stooped, four-storeyed, white brick house, "Hickory Hill," built before the Civil War, on a sloping meadow in Virginia. (Inside, two enormous St. Bernards usually sprawl asleep.) Far less tense now than in the television memory of him during the campaign when his drawn face dominated so many tactical huddles, the Attorney General has a rather disarming, but authoritative manner, a deferential ease on camera. Both Mr. and Mrs. Kennedy are responsive, quick to laugh, frighteningly energetic, widely enthusiastic, and, by coincidence, both have the same famous Kennedy Family temperament.

PHOTOGRAPHS BY CECIL BEATON.



"WHO SITS WHERE NOW"

The new Washington protocol

By Allene Talmey

The newspaper that morning had something about a hostess who had gaffed, wrong man, wrong seat. But in my morning dream, everything had gone right. I received several acceptances to the first of a dream series of small formal dinners in Washington—proper dinners, protocol correct. Anxious to seat my guests, I put my most important guest, Vice President Johnson, at my right, Mrs. Johnson at my husband's. (In my mind I began to call her just Lady Bird.) If I were lucky enough to get Chief Justice Warren and Mrs. Warren as well as The Speaker of the House, then Sam Rayburn would be at my left, with Mrs. Warren at my husband's. The Chief Justice is now Number 4. As Mr. Rayburn is a bachelor, Mrs. Warren is still Number 3 on the female side. I did not need to look up seniority among the Ambassadors—I knew that Ambassador Guillermo Sevilla-Sacasa of Nicaragua is the Dean of the Diplomatic Corps, for he has had the longest diplomatic tenure in Washington.

Fortunately I had a note accepting from Ambassador Adlai Stevenson of the United Nations. With the U.N. the order of precedence, delicate as an adolescent's anguish, is sometimes alphabetical and sometimes by mission, and once in a while by mistake. (In Washington, Ambassador Stevenson outranks the entire Cabinet except for Secretary of State Dean Rusk.)

The Cabinet gave me only short pause. Secretary Rusk comes first and then Secretary of the Treasury C. Douglas Dillon, followed by Secretary of Defense Robert S. McNamara, leading in what someone inaccurately called McNamara's Band, the seven trombones of the rest of the Cabinet: Attorney General Robert Kennedy, Postmaster General J. Edward Day, Secretary of the Interior Stewart L. Udall, Secretary of Agriculture Orville L. Freeman, Secretary of Commerce Luther Hodges, and Secretary of Labor Arthur J. Goldberg. (Until 1913, we had only one department for Commerce and Labor.) Bringing up the longest and most explicit title is Secretary of Health, Education and Welfare Abraham A. Ribicoff. (That department, known as HEW, was only created in 1953. The date of the creation of the cabinet office governs precedence.) The fact that three of the present Cabinet—Freeman, Hodges, and Ribicoff—had recently been Governors versus McNamara who had only been President of the Ford Company did not push them a jump ahead of anyone. Unless another Cabinet office is added, Mr. Ribicoff will stay at the bottom of the heap. The addition of the new member will automatically move Mr. R. up one.

If the Attorney General and Mrs. Kennedy and Governor Nelson A. Rockefeller and Mrs. Rockefeller accepted, I had no problem. Bobby outranks Nelse. If I were reckless enough (and I was) to ask two Senators, I would have a problem—not a political one, but a protocol one. Senator Hiram L. Fong of Hawaii, which entered the Union in 1959, takes precedence over Senator Claiborne Pell of Rhode Island, which entered the Union in 1790. (Senator Fong joined the Senate in 1959, two years before Senator Pell.) Once seniority is out of the way, then the alphabet takes over. For instance, Senator Maurine B. Neuberger of Oregon takes precedence over Senator Pell, both of them elected in 1960. (At one time, in such a case, the fact that Oregon got into the club on Valentine's Day, 1859, would have made Senator Neuberger second to Senator Pell.)

In the protocol game, as the boys in the home office say, sex and age don't count, but the alphabet does. Only a few years ago any hostess who wanted to ask to the same dinner—assuming they were elected to the Senate the same year—Senator John J. Williams of Delaware, Senator Joseph S. Clark of Pennsylvania, and Senator Clifford P. Case of New Jersey would need to know that their three states all joined the Union in 1787; Delaware, the first state to ratify, on December 7, Pennsylvania on December 12, and New Jersey on December 18. Eight more states joined up in 1788. To cope with that kind of situation—in a debilitated but protocol-correct life—a hostess might run across a time when she had invited Senators from those eight states, Senators elected on the same day. Before the alphabet solution, used by the Protocol Office of the State Department, the Senator from Georgia would be first (January 2) followed by the Senators from Connecticut (January 9); Massachusetts (February 6); Maryland (April 28); South Carolina (May 23); New

Hampshire (June 21); Virginia (June 25); and New York on July 26.

After I looked up those dates, I abandoned any idea of asking two old friends, both Navy Captains. Just to feed them, I needed to know the dates of their commissions from BUPERS—Navy Bureau of Personnel—and the first one commissioned, naturally, ranked ahead of the other. In any case, they would be so low in precedence that it would be better to leave them out. They might come along, but not immediately, after the Third Secretary of any Foreign Legation.

I asked the Representative of my district—John V. Lindsay. (Representatives follow the Senatorial System—seniority, then the alphabet.) After any one of the 437 Representatives come the Under Secretary of State Chester A. Bowles and the Deputy Secretary of Defense Roswell Gilpatric, and then the Chargés d'Affaires of Foreign States. These are followed by Secretary of the Army Elvis J. Stahr, junior; Secretary of the Navy John B. Connally, junior; and Secretary of the Air Force Eugene Zuckert. With the exception of Bowles and Gilpatric, there come the other Under Secretaries in the same order as their Chiefs.

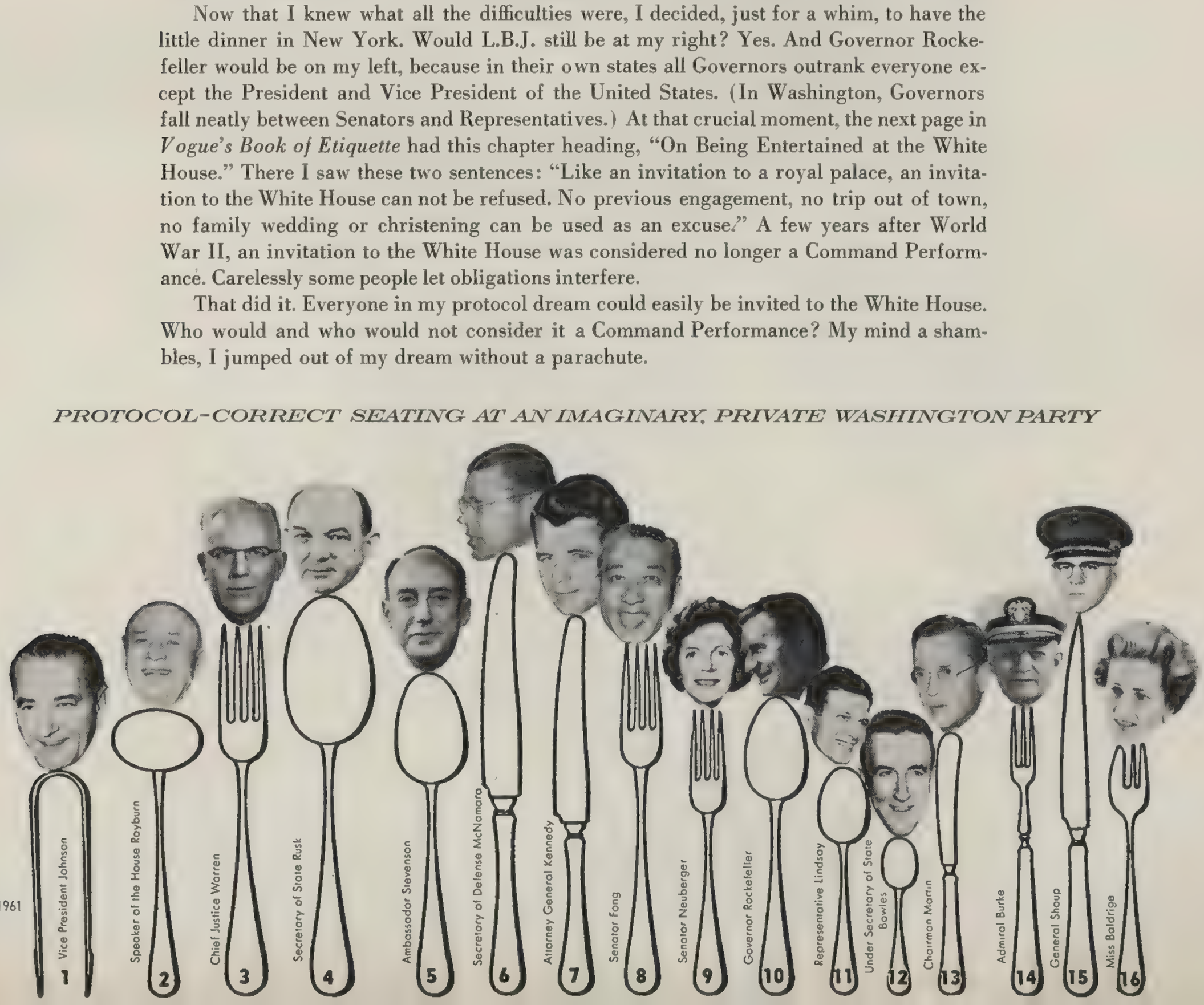
Back in 1959 a protocol change took place. The Director of Defense Research and Engineering was given precedence before the Chairman of the Joint Chiefs of Staff, now General Lyman L. Lemnitzer. According to their present seniority, Admiral Arleigh A. Burke, Chief of Naval Operations, precedes General Thomas D. White, Chief of Staff of the Air Force; General George A. Decker, Chief of Staff of the Army; and General David M. Shoup, Commandant of the Marine Corps, in that order. (A Commandant of the Marines did not even become a four-star general until 1947.) From here the line of march begins with the five-star generals and admirals. As former President, General Eisenhower naturally goes up the line after The Chief Justice. After I invited William McChesney Martin, junior, Chairman of the Board of Governors of the Federal Reserve System, I found he should be placed after Mr. Bowles, but before the Admiral.

To round out the thirty at dinner—the number of guests should be divisible by four in order to have the host at one end of the table, the hostess at the other—I needed another lone woman besides Senator Neuberger. (I had twelve couples and four singles.) Husbands and wives are treated as equal in rank—at dinners; Mrs. Rusk outranks all wives of other Cabinet members. When, in my dream, Letitia Baldrige, social secretary to Mrs. John F. Kennedy, accepted, she had no official status—just Extra Girl, that miserable misnomer. The widow of an important Senator or just an older woman of great prestige might, in the interest of fun and flexibility, be placed near a man in the top echelon. An official could get a dry mouth at the sight of the same partner dinner after dinner.

Now that I knew what all the difficulties were, I decided, just for a whim, to have the little dinner in New York. Would L.B.J. still be at my right? Yes. And Governor Rockefeller would be on my left, because in their own states all Governors outrank everyone except the President and Vice President of the United States. (In Washington, Governors fall neatly between Senators and Representatives.) At that crucial moment, the next page in *Vogue's Book of Etiquette* had this chapter heading, "On Being Entertained at the White House." There I saw these two sentences: "Like an invitation to a royal palace, an invitation to the White House can not be refused. No previous engagement, no trip out of town, no family wedding or christening can be used as an excuse." A few years after World War II, an invitation to the White House was considered no longer a Command Performance. Carelessly some people let obligations interfere.

That did it. Everyone in my protocol dream could easily be invited to the White House. Who would and who would not consider it a Command Performance? My mind a shambles, I jumped out of my dream without a parachute.

PROTOCOL-CORRECT SEATING AT AN IMAGINARY, PRIVATE WASHINGTON PARTY







HORST

This summer's have-to-haves for city dressing

Bright sleeveless dresses

Minimal black dresses

Linen

Extra jackets

Assorted sweaters

A city-to-country look, probably culottes

Pleated silk skirts

Spare overblouses

A not-hot coat

Something wonderful to wear at night

The cotton coat that gives you a new shape

Clothes crises, like dog days, have a curious affinity for the summer months; in fact, one of the most unshakably secure women we know recently confessed (and we think truly), "In the winter, I know where I am with clothes, but in the summer—when it's all supposedly so simple—I never have the right clothes." With a spurt of missionary zeal, we set out to give this woman Help. And since many smart women, like our temporarily insecure acquaintance, spend summer weekdays in the city, we explored their shopping systems for the ideas set forth here. Personal fashion-tacks have their rôle in summerized cities just as they do everywhere else from igloo to atoll, and we encountered some small, invigorating areas of disagreement: "Brilliant sleeveless silk dresses" was one knowledgeable formula; then suddenly another sounded off, "Black crêpe dresses, black linen dresses, definitely black." We think it's only fair to fashion to have both, but what you want most of, what you have most of, obviously depends on you. Those "nothing" dresses, though—sleeveless, well cut, easy to wear and to look at—are the first key to city dressing in the summer. What's needed with them is one or more featherweight coats, a supply of odd jackets—printed silk, velveteen, or, newest of all, vivid little quilted sacques with Far East overtones—and a small army of sweaters (for which see pages 52-59). Point being, as practically everyone knows, air conditioning and occasionally those unsynthetic breezes that whiff up in Northerly cities make a small amount of shelter a good thing. . . . There are women who could stop their summer clothes catalogues right there, and do. The night looks in their lives switch into non-routine fabrics; they *may* take more jewels—or they may not; and shoes that are slender and leathery or lineny by day take silk at sundown. . . . Beyond this, however, are other clothes, other looks to cheer a city summer. One dazzling young woman we know who spends a good part of every summer in town said: "There's nothing like a wardrobe of sleeveless overblouses—in everything from white piqué to printed silk. Checked gingham is great. And then you want pleated silk skirts—maybe one beige, one black, one jade or mustard. Black-and-white plaid silk could be wonderful, too." Nothing cooler than lined overblouses was our mental note on this. "But what about faces?" we asked next. "Faces?" challenged our young dazzler. "It's feet you want to think about; pedicures are the real beginning of summer." All those naked-looking sandals, we noted. She went on, "You ought to look sort of honey-beige—just paint it on if you don't get any sun, and the lipstick ought to be tangerine or apricot, or possibly parfait-pink."

Facing page: The cotton coat—clearly a have-to-have for city summers, and a special joy when it's cut with a new in-curving bodice that shows the waist as it hasn't been shown in some time. White cotton ottoman from France; black crocheted buttons. A Givenchy copy; $190, at Saks Fifth Avenue. Lilly Daché hat. Handbag by Lederer.

City report on linen: straight, easy

News of the day—city or country: a bare-armed summer slip-cover of a dress, cool and easy, in grey linen piped in lilac; with a semi-detached belt. By Townley, in Sichel Belgian linen; about $70. At Henri Bendel; Blum's, Chicago; I. Magnin. Lederer handbag.

The first summer of the city culotte

New 1961 summer love: the dress that's really a culotte, but shows it only in a pose like this—or boarding a train to the country. Beautifully done here in black Swiss cotton; patent leather belt. By Harvey Berin; about $70. Bergdorf Goodman; Woodward & Lothrop; Dayton's; Makoff. Customcraft shoes.



HORST



More have-to-haves— and might-haves— for summer city dressing

With the have-to-haves go these would-be-fun-to-haves, for summer in the city: A few bamboo-handled cotton parasols, in bright colours or prints—good as sunshades, and marvellous as props in the front hall, when not in use.... A collection of long cotton muumuus to wear at home in the evening, in plaids, checks, polka dots, or unbridled floral designs—coolest when they're worn beltless, with flat sandals.... Two or three Milan straw hat-forms, in black, white, beige, to wear as is, or swathed with a bright printed scarf.... Now, for the four city-summer finds shown here:

Right, above: An easy little black silk suit that looks charming at lunch-time with a big natural-straw hat, as here; later on, minus the hat and plus some jewelling, it can drift out with equal ease to an air-conditioned dinner-and-theatre, or dinner-and-maybe-an-Italian-movie. By Jack Sarnoff, in Bianchini silk crêpe; about $145. At Bergdorf Goodman; Bramson's.

Right, centre: Barer-than-sleeveless dress of black silk with a cool whirl of skirt, belted in black patent leather; the sort of dress that slips on effortlessly in the morning, goes on, unwilted, all day. By Junior Sophisticates, in textured silk; about $65. Bonwit Teller; Wm. H. Block. Hat, a shadiness of coffee-coloured straw.

Right, below: When the city's a starting-point for a trip to the country—any country—is when this grey jersey coat comes in; lightweight, handsome, with just enough warmth. It has the new small lapels; seaming at the bust- and hip-line; flap pockets. By Frechtel, in French worsted jersey; about $160. Lord & Taylor; I. Magnin. Worn with a purple straw sou'wester.

Facing page: A navy-blue silk dress that illustrates almost all our points about summer-city dressing. It's two-piece (and two pieces are often cooler than one), with a loose overblouse top that buttons at back; note the collarless neckline, airy short sleeves, easy skirt. By Georgia Bullock; about $90. Saks Fifth Avenue; Julius Garfinckel; Gus Mayer. Pin by Scaasi. Natural straw hat, and all hats, this page: Lilly Daché.

HORST





Midsummer night's white

White on a summer night—for dinner, dancing, in the city or the country. Short evening dress, newly curved in at the waist; squared neckline. By Branell, in Galey & Lord ottoman of Dacron and cotton; about $70. Best & Co.; Julius Garfinckel; Gus Mayer; Al Rosenthal. Palizzio shoes. Yale Burge chair.

HORST

City nights in black chiffon

Black on a summer night —for dinner and dancing in town, perhaps at Morocco. The shape: a slink of black silk chiffon, to string-belt or not. By Donald Brooks, of Onondaga silk chiffon; about $110. De Mario earrings; Palizzio shoes. All, Lord & Taylor. Dress, also: Neiman-Marcus; I. Magnin.

This summer's accessory dressing

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SKETCHES BY DAGMAR
PHOTOGRAPHS BY ED KASPER

It goes like this: belts at hip-level, pins worn in pairs, slips with a definite flare – tip-offs to these and other changes, here.

1. Hip-sitting patent leather belt that reaches its high point at waist-level; to holster on, perhaps, beneath one of the new low-blousing bodices. By Colony (1½" wide), about $10: At Bonwit Teller; Joseph Magnin.

2. Wrist watch from Switzerland that's as clean-lined as an Alp; the small, round face is armed with a slender mesh bracelet; 18-carat gold with a 20-jewel movement. By Patek Philippe, $775 tax inc. at Tiffany.

3. Fake rubies, wearing rhinestone caps, serve as the take-off points for long, graceful showers of bogus pearls; earrings for evening, town or country; by Sandor Goldberger, about $30*. At Bonwit Teller; I. Magnin.

4. The suppiest sort of smoothing – for a figure that's good but not flawless: strapless all-in-one with unpinched waist (and that's the best kind to have under limber, easy fashions and long-stemmed silhouettes). By Treo, mostly white nylon power net, about $25. Bonwit Teller; Julius Garfinckel.

5. From Siam, a silk square – crisp and shimmery – to wear cowled at the throat of a summer suit or dress. This one, quartered into four colours– blue, turquoise, rose, and burnt-brown; 32" size. By Far Eastern, $8.50.

6. Chamois-coloured cotton gloves, 8-buttons long–these are happy endings for bare arms. By Crescendoe, about $4; Bonwit Teller; I. Magnin.

7. Satiny wood bangles–the pale one is made of walnut, the darker one is cherry wood. By Van S, about $4* each. At Altman's; I. Magnin.

8. Trumpet-flared half-slip, with hand-cut lace doing the trumpeting over tricot flounces; to wear with the new low-flaring skirts. By Laros, of pale-beige nylon tricot, about $13. At Lord & Taylor; Marshall Field.

9. Princesse-shaped slip, utterly unfussy and a very pale beige – both, features that make for invisibility under summer's film-thin, chalky pastels. Nylon tricot, flared by long gores, with bands of nylon at the bodice and hem. By Van Raalte, about $4. At Best & Co.; Hudson's.

10. To buy in several colours: this travel bag of supple, grainy leather. Here it's tan with navy-blue accents, but it could as easily have been stinging pink with navy blue, or all beige. By Mel-Ton, $30*. At Saks Fifth Avenue.

11. Half-slip with a low flare-point – the right underlining for summer's gently-flaring dresses. A band of Alençon lace skirts the upper edge of the fluttery pleated flounce. By Vanity Fair in pale-beige tricot of Du Pont nylon, about $6; at Altman's; I. Magnin.

12. Pin pals, to wear in pairs: gilt baubles ringed with coral beads; more coral at both ends (the second pin substitutes turquoise for coral). By Scaasi, 3" long, about $10* each. At Bergdorf Goodman; Frost Bros.

13. Lengthy necklace that goes this way: a dash of cool ivory, a dot of tortoise shell; 24" long. By Nettie Rosenstein, about $115*, at Bonwit Teller; Neiman-Marcus. *PLUS TAX

Looks to take on a summer weekend

Bulletined about this page are looks (and other things) that go racily along on any weekend at the beach, in the country; many of them stay cheerily at home on a terrace in town. Most are seductive enough to want in quantity—more and more of them—and inexpensive enough to warrant some abandon.

For evenings: One of this summer's elegant understatements, a white linen skirt, flared short or long, but not too fully, and a sleeveless handful of cashmere sweater, perhaps burnished orange or navy blue, worn with a single glittering pin—real diamonds are this look's best friend, but it won't come apart with the paste kind.... Earrings that hang like clusters of wisteria—pearls, coloured glass—or painted wooden beads set in ornate mounds of gilt; these to be worn with little slips of cotton, calico, or dotted Swiss evening dresses that just brush the ankle; or with long white piqué skirts and fauve-coloured overblouses. Tiny-heeled sandals with straps no wider than twine and a good supply of small silk envelope handbags (solid colours or printed) go with these.

What goes over evening looks: One of the prettiest alternates to vivid cashmere jacket-sweaters is the newly revived Paisley shawl. Big shawls to throw over your own or guests' shoulders; to scatter over chair backs—they give country rooms a pleasant, loose sense of colour, just as un-arranged cut flowers will.

The new flare of pants: Like skirts, this season, pants have flared out; actually this look is a version of bell-bottom trousers, and it happens in every kind of fabric from heavy dungaree denim to light denim, duck linen, synthetic blends. These new pants can go into evening, too, in silks, wild or otherwise.

Hostess outlooks for guests: Delightful as they are, guests don't always look out for themselves; they forget things, so it's well to have on hand a little wardrobe of stretch bathing suits in bright colours (Jantzen and Regal have them for about $7); pool-side thong sandals, the kind with leather thongs and part-leather, part-rubber soles that are found in most Japanese shops for under $3; rain ponchos (these dodge size problems) and rain caps; extra sunglasses; ball-point pens. A library of games might include: chessmen and board, Scrabble, skittles, Monopoly, checkers—Chinese and otherwise, cribbage, half a dozen decks of playing cards, regular and the Tarot deck with an accompanying interpretation book, unless there's a T. S. Eliot in the house. For guests or hosts who would like a weekend away from pets, there are animal sitters—in New York, for instance, the Save-a-Cat-League will supply them.

Beach looks for sun escapists: The umbrella hat, actually the size of one, but spokeless, a big, floppy straw in black and beige bands, or colours, now turning up from Mexico in many boutiques. It shades everything but legs. For those, incidentally, who never could see anything in that wind-, much less rain-in-the-hair bit, the hooded sweater on page 55 won't miss a weekend.

Silk notes in the summer beauty picture

The lure of the look that goes best on country or beach weekends this summer depends on brilliant colour, and lots of it, on changes of clothes and make-up; immaculate grooming from head to pedicured toes; and the punctuation of gay fake jewellery. Here, on the facing page are two fruit-ice-coloured straw-hat shapes, double decked for colour emphasis, not for real. (A collection of these in different flashes of colour makes a dashing addition to any permanent weekend wardrobe.) The rings, too, are to buy in batches, not, of course, to be worn all together, but one spark at a time. No small part of excellent summer grooming: beautiful hands and feet—there's no season when they're more bared. And for nails with the cool deep glow of silk in sunlight, and a less romantic but irresistible ingredient, chip resistance, there's Max Factor's new excitement, Nail Satin, in a whammy collection of twenty-two colours. Here, in Pink Orchid, with a faintly contrasting lipstick, Pink Sunshine. Rings: jade-green bubble, about $3*; blue sphere with gilt petals, about $6*; white mushroom with gilt and fake turquoise centre, about $5*; all by Cadoro. Rings, Nail Satin, lipstick: Altman's; Wanamaker's, Phila.; Famous-Barr.

*PLUS TAX

WILLIAM BELL





At the new El Morocco

For the big summer-evening parties, nothing (suddenly) looks more marvellous than all-white. Here, four all-white beauties, in a gala setting—the new El Morocco, decorated by Valerian Rybar with crystal, palms, the famous zebra stripes. *Opposite page:* In the red Champagne Room, upstairs at the new El Morocco—left, an enchanting white silk organdie dress, edged and ruffled in white lace, moss-green velvet sash. Dress, in Abraham silk organdie, one of a guest collection by Mark Mooring; to order at Bergdorf Goodman. Pappagallo shoes. Right, a waterfall of white silk crêpe, swirled over one shoulder, caught at one hip, that flows into a little eddy of train. By Galanos in Bianchini silk; at Bergdorf Goodman; I. Magnin. Coiffures by Coiffures Americana, at Bergdorf Goodman. Jewels by Van Cleef & Arpels. *This page:* The new El Morocco's grand staircase, leading from the upper regions to the dance floor, was called, by one columnist, "the most fascinating proving ground that fashion has had in a long time." In transit, here, two dresses that would draw admiring glances anywhere. Left, bias-slanted dress with a magnificence of skirt; in white crinkled silk and nylon. To order at Hattie Carnegie. Right, white silk crêpe handled about as easily as it can be—bloused top, halter neck, belt of white silk rope. By Teal Traina, in Onondaga silk crêpe. At Saks Fifth Avenue; Neiman-Marcus. Jewels by David Webb.

RAWLINGS



Trouble-shooting the summer coiffure

Actually, summer or winter, it's just about impossible to have hair that's truly wash-and-wear (until, of course, they can make it grow out 50% Dacron). But not impossible is the business of simplifying hair management so that, after leaving the hairdresser, a woman can keep her coiffure on course all week with almost push-button control—come wind or high water. Though summer, and its humidity, can send a coiffure off limping, it also bestows some favours—sea water bolsters up some hair; sunshine can highlight highlights (unless hair-colour has arrived by chemistry in which case over-sunning works mischief).

Summer clothes and sun tan seem to call for an easier hair shape that plays it cool. Where trouble-shooting starts: with a good haircut that takes skillful stock of the hair it's cutting, snatches at any nature-made advantages of texture and curl, and leads up to a shape that demands no more than the hair can give.

Most likely to succeed: a soft, partless, un-precarious shape that won't get a destruct signal at the first breeze. For many women, a permanent wave brings hair to a better management level; for some, hair-straightening is what's needed.

A wise woman will make mental notes on how the hairdresser lines up the pins and rollers, and try to learn some of his tricks so that quick measures of self-made attention can follow the same plan all week when hair-crises—open cars, sailing, swimming—arise. One trick is the fluffing-up process called teasing or back-combing that is effective for some hair and can make a quick pickup for a crestfallen coiffure; teasing that scrambles the hair too much, however, can defeat its own purpose. A summer coiffure has to be workable to start with—too fragile designs need not apply; it then follows that maintenance from set to set will be workable too. An original setting can be re-stated, if necessary, with the occasional help of a little hair-spray, and continue to be presentable even under summer stress. One good (and quick) way of adding extra height to a hair-shape: the pencil trick—first fluff hair as high as you like it, then spray lightly and, before the spray can dry, pick up small sections of the hair with a pencil-tip and lift them again. A rattail comb can do this too.

Maintenance can often be on a portion-basis; sometimes a coiffure depends mainly on just one section of hair, and as long as that's kept in order, the rest takes care of itself. (Twenty minutes with big rollers and spray will work wonders for most fractured coiffures.) The main point: to help hair help itself, as the sociologists would say, by giving it the individual guidance it needs at the beginning of the season. Then—when a hairdresser may be miles away on a faraway shore—it can shape up as a self-possessed coiffure that carries on by itself.

Little brass suit

—with pink inside: it's three parts reversible, in burnished brass that flips to a stinging pink. Here the cardigan jacket, the softly gathered skirt, are both worn brass side out; pink gets in its licks in the easy sleeveless put-over. A flip of the put-over and the suit is all brass—or you might wear it all pink (the colour switches can go on and on). This is a look for summer days in town . . . for country evenings. By Rudi Gernreich of crêpe (A. P. Silk), about $160. At Jax; Nan Duskin; Neiman-Marcus. Earrings by Cadoro. Lipstick that plays up to the suit's rosy side: Gay Pink by Yardley.

KAREN RADKAI

CAN I LEARN TO BE CHIC?

VOGUE'S ANSWER TO AN INTELLIGENT WOMAN WITH A NEW NEED TO CONCENTRATE ON CHIC

Without being rich, young, or beautiful it is possible to be chic. And at some moment in time almost every woman who has no personal chic has had a craving for it. A fortunate few, born with flair, have an innate sense of both fashion and elegance; others—and these are the women we have in mind—have, of necessity, been their own Pygmalions, or sought the advice of People Who Know.

No matter how the final excellence is achieved, it derives from discipline, from a continuity of form and taste, some small unclouded sense of one's own allure, a knowledge of one's bad points, and a dash of originality. Sporadic discipline—that fleeting virtue that often precedes a feminine milestone and then lapses—never leads to the real chic that comes from unwavering self-knowledge and regimen. To mark the direct route Vogue has collected these meaningful pebbles dropped with calculated effect by women who know the way and have agreed to tell.

1. Acquire a figure. Well-defined thinness will change a directly unpromising woman into something fairly arresting, a rule dramatically demonstrated by a number of elegantes who have relentlessly starved themselves out of being fat young women. But if the ranks of the emaciated are for one reason or another forever closed to you, the thing to do is acquire a line. Balenciaga, for instance, once revamped a non-slender woman by persuading her to lose a modest amount of weight, to relearn the elements of posture and carriage, and have her hair restyled to improve the look of her head. Spot reduction and firming exercises—and we speak from the experience of first-hand observation—can bring an almost graceless woman well within the frame of fashion, so well within it that the loathsome word, "statuesque," will never be heard of her again. If your figure can't be sensational, be encouraged by the fact that a long back, a small waist, a beautiful décolletage, or the fact of good legs or a flat behind counts as a valuable asset.

2. Know that you can never be smarter than your coiffure. Nothing you wear—not even the most expensive clothes—will stand up to a

badly coiffed head, but a smart haircut, properly maintained, will add immeasurably to the total effect of even the simplest, most inexpensive clothes. Many women, having found the most flattering way of wearing their hair, vary it only the slightest from year to year; yet it is that slight variation that keeps them looking contemporary rather than dated.

3. Find a personal look. Develop a certain consistency of style, and emphasize it by selecting from current fashion only what becomes you, what belongs to your style. The French, proud and adamant on the subject of individuality, think Americans amusing for their unceasing pursuit of "the latest," their fear of *not* looking alike; however, some famously fashionable American women do manage to stick to their types. At least three we know never wear bare-topped, very full-skirted evening dresses. One wears almost always those "arrogant little evening dresses"—bare-armed, crew-necked, with long, straightish skirts; another keeps as much as possible to short-skirted evening dresses; and a third prefers for every occasion the "covered-up" look. . . . Some women—Chanel, for instance—can express individuality with ropes of pearls, beads, bracelets, pins the size of coffee saucers. This degree of jewel excitement may make women with less explosive personalities look overburdened or tacky. Everyone—explosive or *dolce far niente*—can discover something fresh about chic by stripping away jewels, studying the effect of sizable earrings and one strategically placed, important pin.

4. Proportion determines the success of a look—determines, in fact, whether what you're wearing adds up to a "look" or not. Measure each detail in terms of the prevailing fashion, mentally adding or subtracting an inch or two—even a quarter-inch too much or too little on an earring can mark you as non-U. The skirt that's an inch too long or too short can be fatal. Two inches too much or too little can throw a handbag completely out of proportion. Heel heights and hat dimensions should be right for you and right for the clothes you're wearing. Hats should be tried on while you are standing before a full-length mirror to check the proportion of head and the line of body *and* the length of skirt. Hats affect all of these . . . and all of these affect the line of your hat. (Very high heels may not do for a short woman what she thinks they accomplish; she may look more elegant in medium but slender heels, and low heels should not be ruled out with day clothes. . . . Similarly, too tall toque-shaped hats, instead of "giving height" to a small woman, can be preposterous.)

5. Be both adventurous AND *cautious about taking up a new look.* Train your eye to spot changes in fashion almost before they happen. Get the advance shape messages, observing minutely what happens to the waistline, to shoulders, to the way things fit. These are the bare bones on which fashion depends. Some time ago, for *(Continued on page 124)*

Nine not-to-be-blurred rules;
backed by a certain discipline,
unwavering
self-knowledge,
and a dash of originality,
they add up to
chic.





Escapist clothes—

'61 additions to a permanent weekend wardrobe

The news here is based on a premise we discussed around this time last year. Namely: one of the pleasures of getting away for a weekend in the country is getting there without a clutter of suitcases. And the way that's done is by having a reserve of good basic fashion in the country closet, to which is added, every year, enough fresh talent to keep the whole setup dazzlingly *courant.* Now then, in terms of '61, here's how we'd go about swelling the ranks of a permanent weekend wardrobe this summer. *Far left:* For a very good figure, a very good maillot in yellow and white, with no back to speak of, and not a bone in its body. This, by Alix of Miami, knitted of cotton and Helanca nylon; $23. At Lord & Taylor; Burdine's. *Left:* Another woman-shaped maillot—tank-topped, with white and navy-blue stripes. By Brigance; knitted of cotton, Orlon, and Lastex; $17. Peck & Peck; Sakowitz; Joseph Magnin. Martex striped beach towel. *Above:* This year's pants-supplement—bell-bottom levis, in denim-blue cotton denim. By Levi Strauss; about $5. Knitted cotton T-shirt, by Ship 'n Shore; about $3. Both: Bonwit Teller. From Spain, a 20th-C. adaptation of a 17th-C. folding chair in wood and caning; at the Spanish Trade Center. *Below:* Stripes to wear—short as possible—with flat sandals and very little else. Beige and white, flared from the arms and sashed. By Mr. Mort, in junior sizes; Lowenstein cotton; about $30. Bernardo sandals. Both: Lord & Taylor. Dress also: Bramson's; L. S. Ayres. Park Lane straw bag.



FRANCES MCLAUGHLIN-GILL





Permanent weekend wardrobe– beach-slip supplement

It comes wide as a tent or thin as a rail, and the only other thing to know about it is that if you've been looking for something—besides pants, besides shorts—to lark around the country in, this knee-capping slip of a dress is just the fashion news you may have been waiting for.

Left: Narrow white sharkskin, slit up the sides, and curried around the edges in linen. (We've added chalky earrings and white sandals to make it absolutely clear that this dress doesn't set with the sun—*plein-air*, spur-of-the-evening cocktails are easily in its stride.) By Sloat, of Arnel sharkskin; about $30. Napier earrings. Both at Saks Fifth Avenue. The beach slip, also at Hutzler's.

Above: To slip into seconds after you've slipped out of a bathing suit, a yoked white beach slip, piped in navy blue. (The other barefoot girl with cheek of tan here is wearing black-and-white cotton gingham checks, cut along the same tenting lines.) Textured white Avisco rayon beach slip, by Carmen G.; about $16. Child's dress—with matching panties—by Helen Lee, in sizes 2-3X; about $8. This, the beach slip at Saks Fifth Avenue; Frederick & Nelson. Straw chairs: The McGuire Co.

Right: Acres-of-white beach slip, with a huge fuchsia-and-orange flower in the centre, and the slippiest little straps at the shoulders. By Carmen G, of Arnel sharkskin (Folker fabric); about $20. Bernardo sandals. Both: Lord & Taylor. Dress: Neiman-Marcus; I. Magnin.

FRANCES MCLAUGHLIN-GILL





Permanent weekend wardrobe—evening additions

A dress that's long and entrancing and still unmistakably a country dress—we've never known a weekend wardrobe that wasn't hungering for one of these. Or more.

Right: Black calico, sprigged and banded in white, and fitted—like the worldliest sort of satin—with a close little U-curved bodice, and an unclanging bell of a skirt. (Long earrings and bare white sandals are definitely in order here; but frankly, we wouldn't fill that neckline with anything more elaborate than a gentle tan.) By Jane Derby; about $125. Bonwit Teller; Hutzler's; Hudson's; I. Magnin. Mademoiselle sandals. *Above:* Yards and yards of red-and-white ticking, stripes, with a sash, coatbuttons, and a flounce around the ankles. (And, if you should happen to be stuck in the city some summer weekend, this dress, it seems to us—plus an airy patch of terrace—could make it all entirely bearable.) By Mr. Mort, of cotton ticking (a Fuller fabric); junior sizes. About $40. Capezio white sandals. These, and the dress at Lord & Taylor. *Below:* Evening version of a famous old country tradition—wrap-around skirt and halter top in yellow-and-white dotted Swiss cotton, all lined and margined around with saddle-stitching. These, by Elizabeth Phelps, who started the whole thing. The top, about $18; the skirt, about $85. White chalk-drop bracelet by Brania. All, at Lord & Taylor. The skirt and halter, also at I. Magnin. These two pages photographed at Roslyn Rosier.



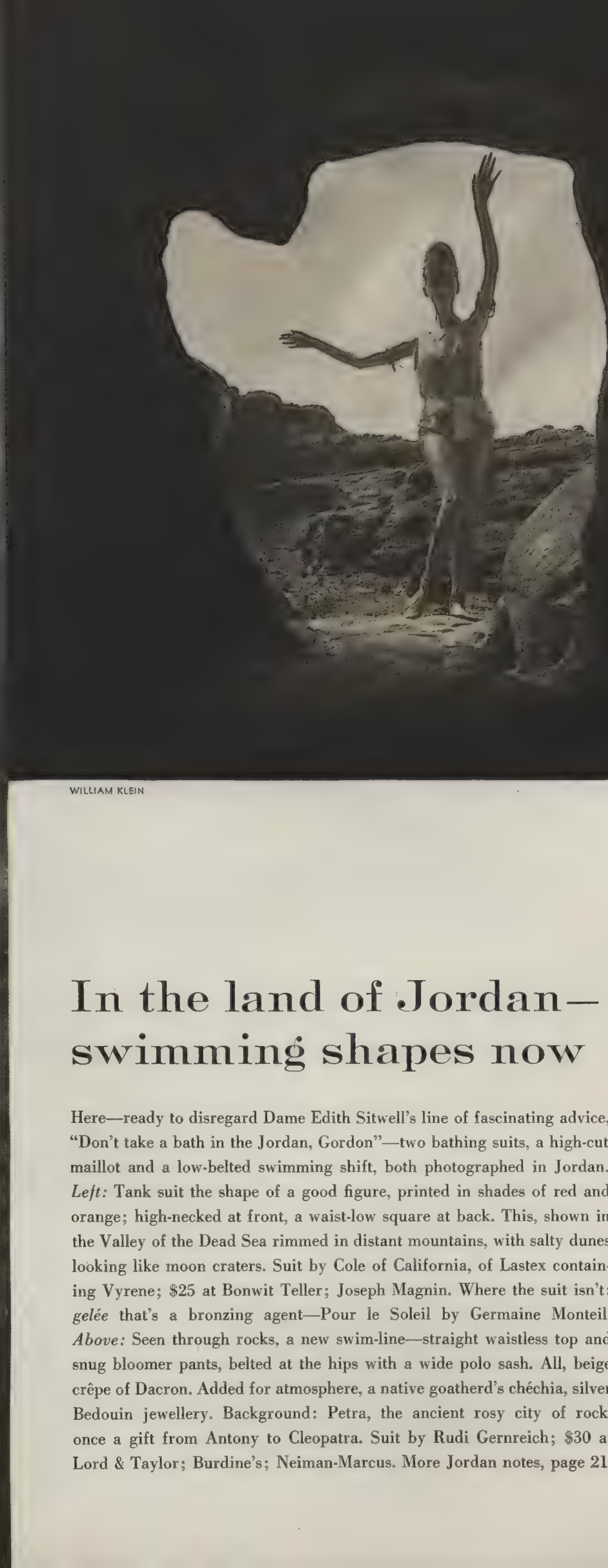




Paris evenings—with flying colours

Probably nobody at the collections would have been too surprised if dresses did actually fly, but the ceiling, as they seem to be doing here, there was that much airiness in the Paris night air.
These flights of colour are from Lanvin Castillo:
a thin strapped white organza dress under a geranium taffeta coat, fringed and voluminous; saffron gaze de Londres with overskirt effects. (Logical accompaniment with either dress: Lanvin's soaring new perfume, Crescendo).
Costume and dress, in America at I. Magnin. The baroque fantasy of a ceiling is, in reality, a painted drop by Lila de Nobili, whose sets for *Carmen* are one of the new delights at the Paris Opera.
Both pages: Coiffures by Roger of Alexandre.





WILLIAM KLEIN

In the land of Jordan—swimming shapes now

Here—ready to disregard Dame Edith Sitwell's line of fascinating advice, "Don't take a bath in the Jordan, Gordon"—two bathing suits, a high-cut maillot and a low-belted swimming shift, both photographed in Jordan. *Left:* Tank suit the shape of a good figure, printed in shades of red and orange; high-necked at front, a waist-low square at back. This, shown in the Valley of the Dead Sea rimmed in distant mountains, with salty dunes looking like moon craters. Suit by Cole of California, of Lastex containing Vyrene; $25 at Bonwit Teller; Joseph Magnin. Where the suit isn't: *gelée* that's a bronzing agent—Pour le Soleil by Germaine Monteil. *Above:* Seen through rocks, a new swim-line—straight waistless top and snug bloomer pants, belted at the hips with a wide polo sash. All, beige crêpe of Dacron. Added for atmosphere, a native goatherd's chéchia, silver Bedouin jewellery. Background: Petra, the ancient rosy city of rock, once a gift from Antony to Cleopatra. Suit by Rudi Gernreich; $30 at Lord & Taylor; Burdine's; Neiman-Marcus. More Jordan notes, page 21.

HOW TO SEE SPAIN WITHOUT CHANGING HOTELS

In and out of Madrid to get the best of Spain

BY CANDACE ALIG VAN ALEN

As tourists who prefer not to tour, my husband and I like Madrid. Stationed in that city, we get a maximum of Spain with the minimum of effort: no suitcase-living, no morning car-pack and evening unpack, no strange pillow to juggle every night. A sophisticated centre, Madrid is spoked with mediaeval towns and storied beauty spots, each one a pleasant day's outing, especially in May, June, October, and November, when Europe's highest capital, over 2,000 feet above sea level, is a clear, crisp delight.

In addition to its prime location as the geographic heart of Spain, Madrid has the best of the Spanish everything—museums, restaurants, shops, theatres, bullfights, hotels. And Madrid, the Moors' ancient *Majrít*, has what every stationary tourist needs, variety—from the Prado, that thesaurus of masterworks by Velázquez, Zurbarán, Murillo, and Goya, to the flea market, Rastro, that sells second-hand plumbing alongside sixteenth-century chests. One can spend a morning walking through the sprawling Royal Palace, built by the Bourbons in 1735 and abandoned by unlucky Alfonso XIII in 1931, and then, for lunch, single out the most attractive fish from a showcase at the Púlpito Restaurant under the arches of the old central square, the Plaza Mayor, where bullfights were held in the seventeenth century and balconies are still marked with spectator seat numbers.

Madrid days go quickly—visiting the Lázaro Galdiano Museum with its miscellany of treasures, ivories, enamels, English and Spanish paintings; the Armería, with its fine collection of royal armour, jousting suits, and swords; the Royal Carpet Factory, where Goya once worked and hundreds of girls now knot Savonnerie rugs and weave tapestries from Goya cartoons just as though it were still in the late eighteenth century. Or one can just take a leisurely stroll through the old section of Madrid, past the house where Cervantes died in 1616, into the Retiro Park to admire the splendid roses planted where the royal hunting lodge once stood.

Madrid hours are kind to sight-seers for there is almost always a chance for the Spaniards' secret weapon, a nap before dinner. No one dines before ten o'clock; dinner party invitations usually read for ten-thirty. Yet Madrileños are able to be up and active early every morning. That nap does it.

Hotels serve meals at any hour but restaurants do not; the first thing we do in Spain is get reoriented: breakfast around nine; lunch not before two (Spanish lunch parties are usually called for two-thirty); tea, which is not very popular, around seven-thirty; and drinks beginning about nine-thirty.

It is not difficult to eat well any place in Spain; the point is to know what to order. To begin with, a good sherry is almost always to be had, and, along with it, the classic Spanish hors d'oeuvres—blanched almonds and green olives stuffed with anchovies (the best brand is "Certis"). Roast meat is usually good, especially baby lamb, or a *cocido*, the Spanish version of an English boiled dinner. Unlike the Mexican pancake, the Spanish *tortilla* is a plump omelette, sometimes filled with potatoes or tomatoes; if the restaurant is not first-class, ask to have the *tortillas* cooked in butter instead of oil. For dessert: *leche frita*, fried milk, cut into squares—much too good to be *(Continued on page 116)*





ERNST HAAS

Jealousy

Is it a curable illness?

By Joan Didion

Although one finds it difficult to imagine Cleopatra afflicted with jealousy (the notion is ludicrous, rather like imagining her laid up with migraine on that perfumed barge, equipped with Fiorinal and an ice bag), she wanted to know the height of Antony's bride, to know the colour of her hair—betraying her vulnerability even as most of us have done. Imagine anyone who has not known jealousy: you imagine someone engaged upon a gentle stroll toward the grave, *vacant heart and hand and eye, easy live and quiet die.* "He had betrayed me and wanted to shame me besides," cried Iseult the Fair (quite unfairly) of her doggedly faithful Tristan; "I may never believe you," said Guinevere, although the facts belied her, to Launcelot. A few centuries later, Emma Bovary would insist hysterically that "there are more beautiful women, but I know how to love better." Later still, a dreary stream of forlorn women would sit, in doctors' offices and marriage clinics and divorce courts, stammering the same great tale: *Her name was Sally, the first one, she was nothing, he met her at a motel outside Salinas, you know the one, on the San Luis road, the one with the swan on the sign.* (That passion for the documentation of irrelevant detail is characteristic of the afflicted.)

What each of them has suffered is not, no matter what the love songs say, jealousy. They have suffered instead the inability to *cope* with jealousy, the incapacity to control an atavistic impulse common to us all. Although not everyone suffers, everyone is potentially jealous; Descartes once described the emotion as a "life-conserving tendency," Dr. Arnold Gesell as "synonymous almost with the will to live." A noun derived, not entirely incidentally, from the Greek *zelos,* or zeal, jealousy is born of the instinct toward preservation of self: one can be jealous only of something or someone perceived as an extension of oneself. Attempts to keep that extension intact become pathological or neurotic only when they become illogical, self-defeating, too expensive, only when one can no longer channel that jealousy constructively.

Controlled and only tacitly acknowledged, jealousy operates almost constantly beneath the surface of the social play. Listen for its subdued but sometimes audible echoes in the dazzlingly congratulatory colloquies among mothers on the day the school prizes are awarded, among corporation wives at the dinner to honour the new vice presidents. Only the tight threads of the social tapestry preserve the amenities in either situation. Talk to anyone whose work involves an investment of self: to a writer, to an architect. You hear how good a writer X was before *The New Yorker* ruined him, how Y's second novel, no matter what Diana Trilling said, could have been only a disappointment to those of us who realized Y's real potential; you hear that Z's new building, however clean and beautiful its lines may seem to laymen, suffers irreparably from his misguided treatment of the elevator core.

So deep as to be seldom recognized and almost never put into words, another jealousy is that commonly harboured for people one does not know: for the golden girl, the apparently totally blessed. Because extraordinary beauty or intelligence or success in anyone, however deserving, presents a subtle threat to our self-esteem, we love best those possessed of some fatal flaw, some saving evidence of their own mortality. Few could be jealous of Elizabeth Taylor's beauty when she was ill; few could fail to see the ritual logic in Marilyn Monroe's inability to find the bluebird. Our favourite stories prove again that man was driven out of Eden: consider Scott

and Zelda Fitzgerald, Charles Lindbergh, the "Titanic."

But all of these jealousies—the minor social and professional jealousies, the deep impersonal jealousies—tend to be channelled, controlled, ultimately resolved with no emotional débris. The pathologically jealous, on the other hand, live, like alcoholics, in a country of heightened suspicions, hot agonies, tortured reproaches, a landscape of hell bordered not by the Styx but by great walls of distorting mirrors. Neurotic jealousy means the stomach that tightens convulsively, the neck ganglion that grows swollen and taut. It means the irrevocable word one meant not to say, the vengeful turning away in bed, the uncontrollable desire to get up and run from a dinner table because one can not bear to watch *whatever is going on* at the far end. To be jealous is alternately to hate and to adore the object of that jealousy: hate for rejecting me, adore for unavailability, for all too apparent desirability, and finally for consummate good taste in rejecting someone as worthless as me. To be jealous is to come perilously close to obliterating oneself, to neglect one's own interests and work, to spend one's days piecing together fragments of suspicion, to discover within oneself the inductive cunning of a crack Pinkerton. *A Butterfield 8 number means the Sixties; she uses Bendel soap because he smells of it.* There is nothing free-floating about jealousy: this is no indefinable *angst.* (What a joy: no longer to wake with that nameless terror, that vague sense of *timor mortis conturbat me,* but to assign names, dates, and places to one's private furies.)

In its most virulent forms, jealousy sometimes enters the province not only of the criminal courts but of the psychiatrists, who call it symptomatic of exactly what one might expect: a pervasive neurotic disorder. Dr. Karl Menninger calls it fear of rejection; Dr. Karen Horney, neurotic pride. No one thinks it a disease in itself, but a symptom, capable of engendering further symptoms. In most of us, its more violent manifestations are urgent but blessedly transient. We may get ulcers or we may get migraine, an either/or proposition, for reasons medically still fairly obscure; we may be hospitalized with elusive pains and fevers, uneasily evading the doctors' questions even as we hope, deep in some ugly place, that what we suffer is something that will *show them.* Except accidentally, it rarely is; the love-death is a literary convention, a delusion of courtly love, and few die of jealousy. Anna Karenina, but there you are.

Fatal or not, jealousy maims the spirit, paralyzes the will. At its most intense, the emotion can not be sustained: one can let it simmer to a consumptively querulous suspiciousness, kill its object, or get over it. Jealousy, however heated, ultimately becomes dull because it begins and ends with *self.* One's jealousy of someone has only to do with oneself; it touches not even tangentially the intrinsic peculiar worth of either its object or its instigator.

I once knew a young woman, both beautiful and gifted, made incoherent by an affair between her estranged (by quite mutual agreement) husband, whose roving eye had years before achieved the approximate notoriety of Calvin Coolidge's taciturnity, and a rather frumpy Smith girl who tended to regard *Doctor Zhivago,* for that was the year, as the last, best flowering of imaginative literature and to approve most suggestions put to her with a straightforward "Terrific" or the more complex "Sounds Divine."

It was simply, my friend explained in the broken tremor usually associated with Mrs. Miniver in her off moments, that she had "never been that way, and maybe I should have been." I recognized her siren plea: she should have been all things to all people, should have been the totally protean Woman. That kind of insatiable dissatisfaction with self characterizes the jealous; self-reproach is part of their game, and there is no use comforting them with apples or with the notion that the game may not be worth the candle.

When I was eighteen, I mourned because I could not at once be a Rose Bowl princess and a mediaeval scholar—I was naturally equipped to be neither; because I could not both write for *The New Republic* and spend my afternoons tea-dancing at the Palace Hotel in San Francisco. No one among my acquaintances in 1953 went tea-dancing at the Palace, but my mother had, in 1927. The jealous make exactly such demands upon themselves: there is simply no pleasing them.

However normal jealousy may be, the inability to control it is potentially the symptom of a destructive neurotic disturbance; as such, it usually may, of course, be cured. But the real cure is the long road home, the painful, prolonged, probably psychiatric excision of some far more pervasive problem: no short cuts, no cold-turkey finality. Temporarily and rather spuriously, it is possible to assuage the pains of jealousy, as of almost anything, by swallowing a kind of emotional Seconal, by indiscriminately smothering all impulses, by reaching a plateau of indifference where the only flag bears the legend *Noli Me Tangere.* But that plateau is held precariously and at risk of heavy casualties; jealousy may well be preferable to the cold, cold winds that blow up there.

Jealousy may be preferable, in fact, to a great many alternatives. An impossible marriage can be strung together with jealousy; its constant hot breath may be all that keeps either partner from the far reaches of marital catatonia. Such neurotic symptoms as jealousy sometimes even operate to maintain emotional equilibrium. Dr. M. R. Sapirstein once wrote of a woman troubled by headaches. Frigid, going through the menopause, married to an impossibly irresponsible man, and responsible for a large family of dependent children, this patient "may gain little benefit out of being told that her headaches are due to repressed hostility. . . . It is perhaps wiser to let her have her headaches." The pains of jealousy, like those of headaches or of neurotic overeating, seem minor, harmless escapes, measured against the unresolvable pain of an insoluble and quite real problem.

But just as few of us are afflicted with the kind of crippling jealousy that can be cured only with psychiatric help, few of us remain inextricably tangled in totally hopeless situations. For most of us, jealousy is neither crippler nor escape. It is instead the rare but piercing chill in the night, the waste of emotion better spent on loving. Better spent, for that matter, on cleaning closets.

To cure that jealousy is to see it for what it is, a dissatisfaction with self, an impossible claim that one should be at once Rose Bowl princess, mediaeval scholar, Saint Joan, Milly Theale, Temple Drake, Eleanor of Aquitaine, one's sister, and a stranger in a pink hat seen once and admired on the corner of 55th and Madison—as well as oneself, mysteriously improved, cleansed of mean and unworthy impulses.

"To 'know thyself,'" Dr. Karl Menninger once wrote, "must mean to know the malignancy of one's own instincts and to know as well one's power to deflect it." Knowledge is the crucial notion there; deflection may follow naturally. What debilitates and finally destroys is the beast that stays in the jungle, the acrid smoke of an unadmitted fire: not until we know something can we begin to learn to live with it. To accept the fact that jealousy begins with self-discontent is to change the locus of the threat from outside to within, to take the first step toward accepting one's own limitations, emotional safety pins and all; toward becoming what Criseyde claimed to be but never was: *myn owene womman, wel at ese.*

The easiest summer

Dagmar

When is a fabric a "miracle" fabric? One way to tell is: when miracles keep happening to clothes that are made of it. When dresses emerge from a jam-packed suitcase lettuce-fresh; when a knife-pleated skirt stays sharp and crisp at a soggy seaside resort; when a dress tumbles out of a machine washer-dryer needing only a whiff of the iron—this is the sort of miracle that makes summer dressing a joy. It happens all the time to clothes made with Fortrel, a new Celanese polyester fibre that's lending dash, and fortitude, to the three dresses shown here.

Far left: Pink on the summer scene; an easy, sleeveless overblouse, a flaring gored skirt swung from a camisole top. By N S Juniors, in pink basket-weave fabric of Fortrel and cotton—this, by William Skinner. There's also a floral scarf (not shown here). About $55. At Bonwit Teller; Rich's; Joseph Magnin. The hat by Sally Victor.

Centre, left: The kind of summer dress that looks marvellous anywhere. Collarless over-top, flaring skirt that fits nicely north of the flare. White ottoman of Fortrel and cotton (by William Skinner), sashed in pink leather. By Hannah Troy; about $50. At Lord & Taylor; L. S. Ayres; Frederick & Nelson. Hat by Sally Victor.

Directly left: Halter-necked sun dress that could appear, decoratively, after sundown—a fling of stripes in blue, pinky-lilac, and green voile of Fortrel-and-cotton (a Folker fabric). By Polly Bergen; about $18 at Best & Co.; Hudson's; Neiman-Marcus.

The paperbook reader– one eye on the fashion dollar

2

3

Reviewed here and on the next two pages: the summer clothes-situation—its fashion and its dollar aspects. This is not intended as a Poor Woman's Guide to Summer Fashions; summer clothes like these—simple, unfussy—have a place in any woman's wardrobe, several places, in fact, since summer is a time when one is rarely enough. Photographed with the dresses: paperbooks—the kind of summer reading that goes along easily on a train or to the beach, that stashes away in a handbag. Happily, the titles published now in soft covers read like a What's What of world literature—and their prices make biblio- a mania almost anyone can afford.

1. A slim little bodice—bare as a camisole—above a soft skirt: white cotton dress dotted in a clear, blue-eyed blue, to wear with pretty shoulders, a tan—and with bare sandals in the country. By Lanz, of Soptra cotton (junior sizes), about $26. Bonwit Teller; Harold's. Palizzio shoes. The book in hand, the Universal Library edition of Ogden Nash's grammar-mangling *Good Intentions.*

2. Side-buttoned put-over—the fine print says it's make-believe zebra: black stripes on white cotton piqué. Here, it's dropped over a knife-pleated skirt of Arnel sharkskin, but it might do some free-lancing, too—for instance, with slim boyish pants in black or white. Both by Rhoda Lee; the put-over about $3, the skirt about $6. At Macy's; Dayton's. The book, *Miró, 1940-1955,* reproduces—in black and white and in colour—paintings by the Spanish farmer-artist; it's published by Tudor.

3. Travel suit in a light-blue fabric that has a denim look and blue-jeans stitching. Actually, it's a practically-uncrushable blend of cotton and Arnel. By Finger, Rabiner & Jontow, about $30. The starchy-looking white straw roller by Madcaps. Both at Lord & Taylor; suit, also at L. S. Ayres. To pack along for leisure reading: *The Selected Letters of Henry James,* an Anchor book, edited with an introduction by Leon Edel.

4. Soft-cover addition to an easy little black sheath dress. The cover—a back-buttoning over-blouse with a cowl neckline—fronts for a dress that's unsleeved and scoop-throated. By Sue Brett, of acetate and rayon crêpe, in junior sizes, about $23. Sally V cone-crowned white hat. Both at Bloomingdale's. Dress, also: Woodward & Lothrop. Van Raalte gloves; Herbert Levine shoes. Reading matter: George Sarton's scholarly *The Study of the History of Mathematics & The Study of the History of Science* (two volumes bound as one); a Dover book.

KAREN RADKAI



More on the paperbook clothes-dollar

5. Navy-blue and white stripes, coming out with a slanted viewpoint on a sleeveless dress that buttons across the shoulders. This, all in a day's lunching. Dress by Minx Modes, of cotton and rayon; in junior sizes. $18 at Jay Thorpe. Pappagallo shoes. The straw roller by Lilly Daché. The paperbook, *Miró* again.

6. Later-day and patio dress of flower-printed cotton, the colours—pink, orange, red—suggested, perhaps, by paintings reproduced in the paperbook *Matisse*, published by Pocket Books. Dress by E. T. Jrs.; about $23. De Pinna; Joseph Magnin. Mademoiselle sandals.

7. Suit of black waffle-woven cotton that could be read as one of the most tireless town-and-travel outfits going. Here it's going by Paperbook on *The Road to Miltown*, by S. J. Perelman. Suit by Glenhaven; about $26. Hat by Sally V. Both at Altman's. Suit also at Joseph Magnin. Opera pumps by Herbert Levine. Book published by Simon and Schuster.

8. Volumes of cool chic for little summer dinners, sub-sky dancing—a sleeveless dress of black Dacron batiste, flower-printed in deep reds. The waist drops, the skirt rounds. Treasure in hand: *The Golden Treasury of English Songs and Lyrics*, a Dolphin paperbook. The dress by Jonathan Logan, in junior sizes; about $18. Prop-jet necklace by Richelieu. Mademoiselle shoes. All at Lord & Taylor.

9. For city days that could include a trip to the country, a pink neck-sashed coat over a pink and white striped sleeveless sheath. By Debshire, in junior sizes; the coat, Arnel-and-rayon; the dress, Dacron-and-cotton. About $35, at Saks Fifth Avenue; Hutzler's. Straw hat by Lilly Daché. More pocket art —*Modigliani Nudes*, published by Tudor.

10. Dress with many-where possibilities—city, country, suitcase. Bias checks of blue and white, in Dacron and Avron, with a high wide neck, short sleeves, full floaty skirt. Double-talk title here, *Kiss Kiss* by Roald Dahl, a Dell paperbook. Dress by Lanz, in junior sizes; of Crown fabric. About $30 at Bonwit Teller; Sakowitz. Shoes by Palizzio.

KAREN RADKAI

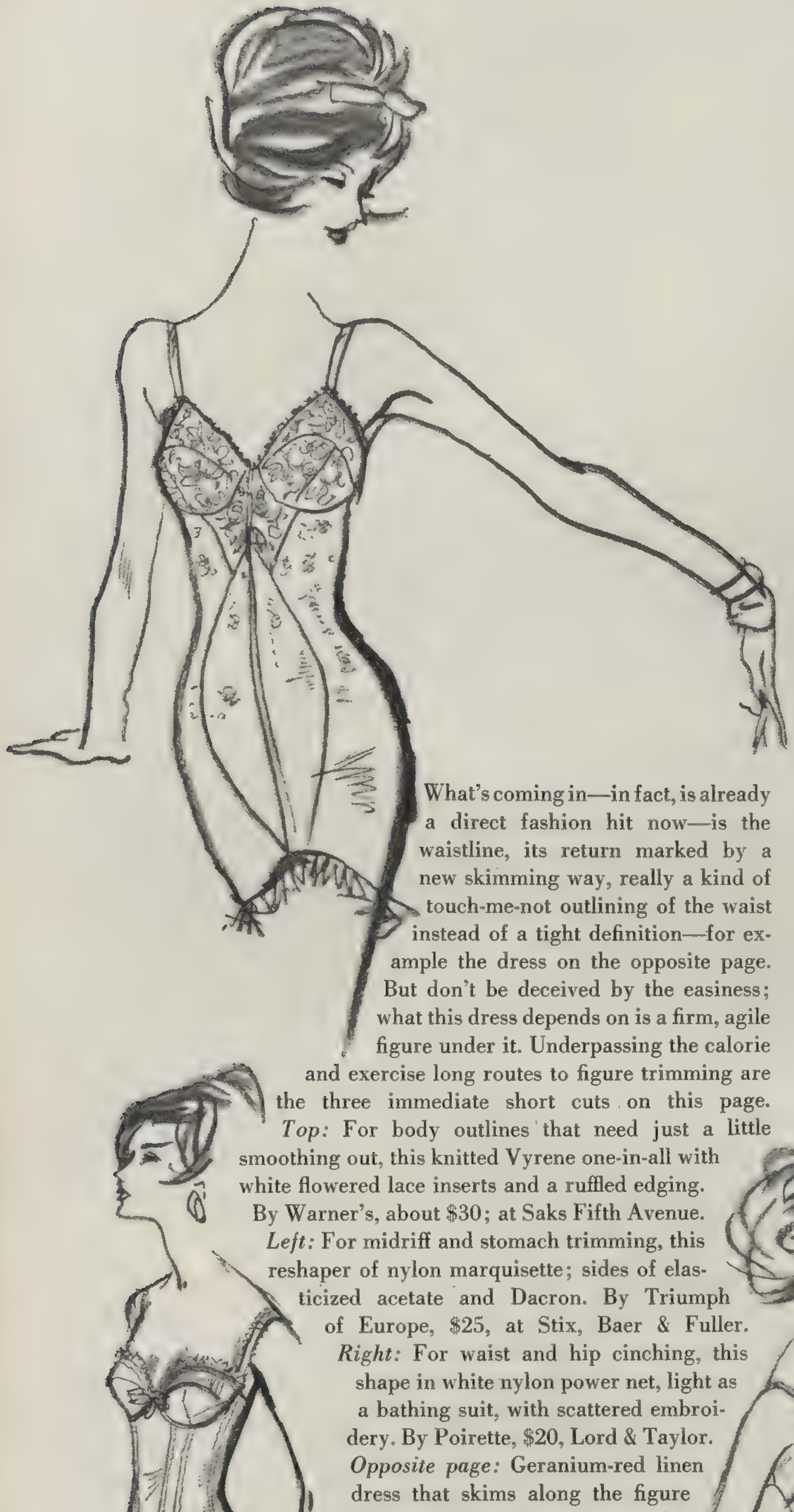


9



10





What's coming in—in fact, is already a direct fashion hit now—is the waistline, its return marked by a new skimming way, really a kind of touch-me-not outlining of the waist instead of a tight definition—for example the dress on the opposite page. But don't be deceived by the easiness; what this dress depends on is a firm, agile figure under it. Underpassing the calorie and exercise long routes to figure trimming are the three immediate short cuts on this page.

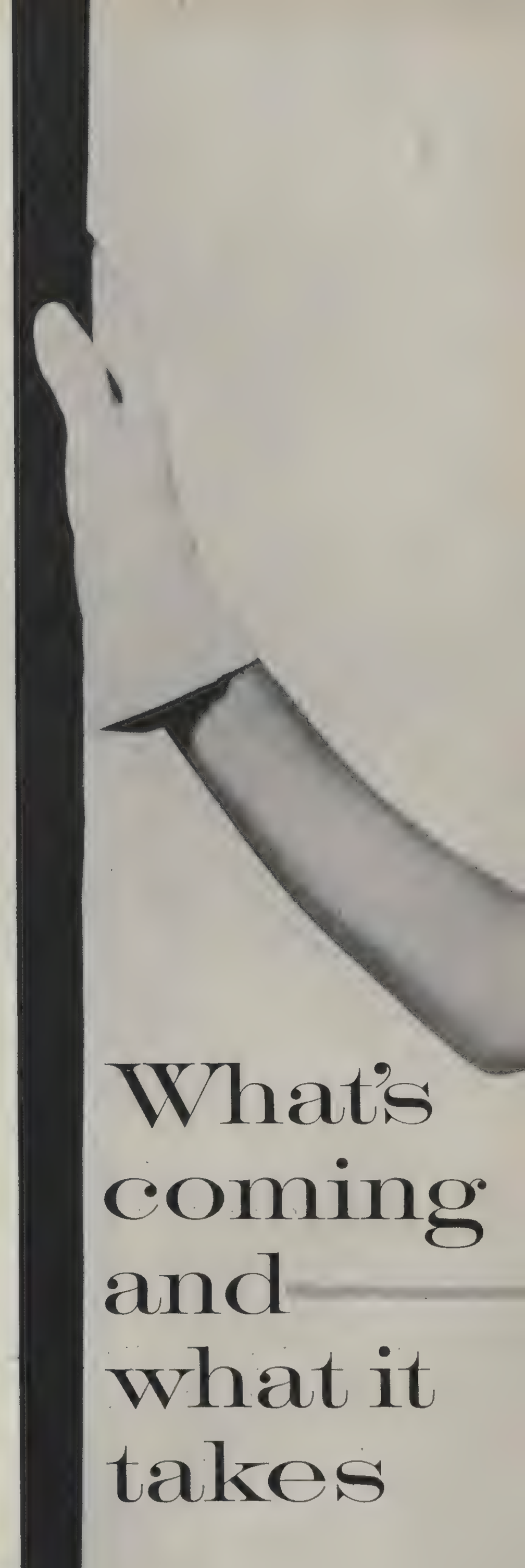
Top: For body outlines that need just a little smoothing out, this knitted Vyrene one-in-all with white flowered lace inserts and a ruffled edging. By Warner's, about $30; at Saks Fifth Avenue.

Left: For midriff and stomach trimming, this reshaper of nylon marquisette; sides of elasticized acetate and Dacron. By Triumph of Europe, $25, at Stix, Baer & Fuller.

Right: For waist and hip cinching, this shape in white nylon power net, light as a bathing suit, with scattered embroidery. By Poirette, $20, Lord & Taylor.

Opposite page: Geranium-red linen dress that skims along the figure into a slight gored flare from the waist; back buttons. For the city it takes on a white straw sou'wester and a jewelled mound of green stones and fake coral. By Clare Potter of Moygashel linen, about $55. Jewellery by Scaasi. White lambskin gloves by Superb. All: Lord & Taylor. Dress also at Frost Bros.; I. Magnin. Lilly Daché hat; the white calfskin handbag by Lederer.

SKETCHES BY LARSON
PHOTOGRAPH BY PENN



What's coming and what it takes



Dresses with a standing



Clothes here with easy, sashy lines—geared to summer because Dacron is in charge, blended with cotton in fabrics that rise above the wilt-factor of warmed-up weather. *Right here:* Dress with pleated skirt, in beige Dacron and cotton; the long-tailed sash and bindings, toast-coloured. By Nantucket Naturals, of Fabrex fabric. About $30 at Bonwit Teller; Himelhoch's. The shoes by Mannequin. *Right there:* Blue that's bound to be brown—a sleeveless dress with pleated skirt, an overblouse that goes with it, making an almost-suit look. By Rembrandt, of Dacron and cotton fabric by Travis. About $55. Hansen gloves. Both at Saks Fifth Avenue. The dress also at Hutzler's.

order of summerproofing





Far left: Return engagement for dotted Swiss, now in Dacron-and-cotton form. Here, a suit in beige with white dots, the jacket crisply tailored and lined, the skirt pleated. A blouse top, attached, is white. By Mr. Mort, of Reeves fabric, in junior sizes. About $45 at Saks Fifth Avenue; Woodward & Lothrop. *Near left:* Blousy dress of red and white striped Dacron and cotton that, at ten paces, has the effect of pink. The skirt is the fourth of this pleat quartet. By California Girl, in junior sizes; Galey & Lord fabric. About $25. Saks Fifth Avenue; Neiman-Marcus. Printed coronet hats: Mr. John. Gloves, this page, by Hansen: Saks Fifth Avenue.

MORE:

The summer clothes-word when no price is bigger than $6

To buy in multiples (one is not enough): play clothes in colours clear and bright as a clutch of toy balloons. You might choose a swimsuit in orange with spares in light blue and lilac; or a trio of polo shirts—lemon, rose, and Bermuda blue; or you might go doubles on a green and blue striped dress. The possibilities—like the colours—go on and on.

This page: Little boy's blue suspender shorts, about $3; the blue-and-white checked shirt, about $2.50. By Imp Originals, at Macy's; Woodward & Lothrop. Lilac and white dress with flower-stitched yoke; by Nannette, about $4. At Best & Co.; Hudson's. *Opposite page* (reading clockwise): Stripy brioche-puffed swimsuit, green and turquoise. By Kate Greenaway, $4; Bloomingdale's; Julius Garfinckel. Orange knitted swimsuit shaped on tank-suit lines; by Regal, about $4. At Best & Co.; Hudson's. Rose-coloured polo shirt by Ship 'n Shore, $2.50; gold shorts by Carter's, $1.70. Both, at Macy's. Green and blue striped cotton play dress by Kate Greenaway, about $5; at Bloomingdale's; Hutzler's. Shirt with broad-gauge, mostly orange stripes; by Mister Pants, about $6. At Altman's; Sakowitz.
Other colours and further details are on page 134.

Otani



Carved front door to kitchen—eighteenth-century Tyrolean

WHAT MEN CAN TEACH WOMEN ABOUT KITCHENS

Baron Nicolas de Gunzburg's Tyrolean kitchen—electrified—in New Jersey

If a wise peasant in the Austrian Tyrol in the 1850's had suddenly been moved to New Jersey in 1961, bringing with him his tile-floored kitchen, his deer's head of carved wood, its antlers real, its long face like a Modigliani, and then miraculously the kitchen had been completely electrified, it would look like the new Tyrolean kitchen in the New Jersey house of Baron de Gunzburg. The kitchen, in fact, is the centre of his small, island weekend house. A slender, attractive man, with a really dry wit, a gift for mimicry, and a sharply developed taste for the simple but cultivated amenities of living, Baron de Gunzburg during the week is a Vogue editor who goes on weekends to "Hemlock Island," his house moored like a ship in the middle of a lake. Although his field is *not* houses, he likes to do them for himself. In the thirties in Paris he was perhaps the first to use flocked wallpaper; in New York, in one enormous room, to spread his walls with a mass of small drawings and paintings—some one hundred and sixty-seven of them—a fascinating hodgepodge.

For his peasant house, Tyrolean mixed with the most modern gadgets, he designed a U-shaped house surrounded by water, half-hidden by silver birch trees, elms, and hemlock. Of natural cedar, weathered to a pale wicker colour, the house has a high-ceilinged living room, a guest wing, and a master wing. The Tyrolean tendency to cuteness, to painted hearts and flowers, to decorative yodelling, has been rigorously eliminated. Only the beauty remains.

For this house, designed to hold not more than four, the kitchen is gabled, servantless, and electrified. Panelling and cabinets of grainy blond ash merge with the coppertone finish of the wall oven, electric range, three-tiered refrigerator, and dishwasher. Blue and white, fresh as cornflowers and white carnations, add a deft Delft touch in the vinyl floor tiling, in the canisters, the striped window shades. At night the room is rather like a living room, with a light from a big wooden lamp on a crude Spanish table—Macy's but old.

Behind this cabinetted façade, there are generous supplies. To supplement the durables on hand, Baron de Gunzburg arrives with packed Thermos hampers of fresh foods—especially those for Friday night's dinner. He brings something rapid like veal scaloppine, with green peppers to sauté in olive oil, a field salad with Taleggio cheese, fresh fruit, and French bread. Chilled demi-bottles of Muscadet and *vin rosé* are always on hand in the refrigerator.

There are two pleasant house rules here: "the best cook cooks; no guest washes up." Breakfast is leisurely spaced, with each guest in business for himself. Summer mornings are often spent fishing; the catch—perch, bass, lake trout—for Saturday's lunch. The fish steamer, in the photograph at *right*, is stretched across two electric burners; a *bain-marie* heats the hollandaise sauce, the ingredients of which stand ready.

The best cook takes over, encouraged by a superior noon drink, a Bullshot: (for 3 wineglasses full) one can Campbell's beef bouillon, one jigger lemon extract, and one of vodka, two shakes each of Tabasco and Worcestershire, a shake each of *orégano* and Beau Monde seasoning salt, ice. *(Continued on next page)*

PHOTOGRAPHED BY TOM LEONARD.
KITCHEN EQUIPMENT BY WESTINGHOUSE.

VOGUE'S FASHIONS *in* LIVING



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*SLIGHTLY HIGHER ON THE WEST COAST

BARON DE GUNZBURG'S COUNTRY ENTERTAINING

BASIC SUPPLY LIST

REFRIGERATOR

In the three-tiered Westinghouse refrigerator:
Freezer: fruit juices, ice cream, Pepperidge Farms French loaves and twists, packages of Bird's Eye whipped potatoes, Seabrook Farms creamed spinach, melon balls, strawberries, raspberries.
Crisper compartment: bacon, Swift's Brookfield sausages, Stahl-Meyer boiled ham and beef frankfurters; salad greens, parsley, lemons, tomatoes.
Cold compartment: half-bottles of wine; vodka, tomato juice, grapefruit juice, milk, horse-radish, sweet and sour cream, beer, cold soups, eggs, butter, cheese.

SUPPLY CABINET

Salt and pepper, cereals, bread crumbs, oil, vinegar, rice (Minute, wild, regular, Greek rice), Tabasco, Worcestershire, tartar sauce, Real-Lemon, baking powder, cocoa, Flako Popover Mix, anchovy paste; soups—Campbell's beef bouillon, Westchester lentil soup, S. S. Pierce jellied consommé, powdered Maison Julien Vichyssoise; French peas, and green beans, Vauban canned mixed vegetables, to serve hot; Le Semeur Jardinière in glass jars to serve cold; tomato paste, curry powder, Crosse & Blackwell mint sauce, jams, mustards. Earl Grey's tea. Coffee: *espresso*, regular, Sanka

COOKING EQUIPMENT

Iron skillets, 3 sizes; 6 mixing bowls; aluminum lidded casserole; 2 aluminum saucepans; 1 earthenware double boiler; 1 enamel double boiler; 1 earthenware casserole; fish steamer; 2 baking dishes, 1 Pyrex and 1 aluminum; grater; egg beater; colander; 2 omelette pans; lettuce basket; Pyrex measuring cup; kettle.

ACCESSORIES

Giant German hourglass for 3-minute eggs; asbestos gloves; 3 chopping boards; 2 Italian coffee makers, 1 Dripolator, 1 French filter pot; electric toaster; wooden cheese tray; 2 wooden salad bowls; Portuguese straw waste basket. Note: one small drawer, only for tins of matches, as these are the favourite food of mice.

BAR CABINET

2 cocktail shakers; jigger; electric can opener; ice server; brandy, Dubonnet, vermouth, gin, bourbon, Scotch, ingredients for Bloody Mary and Bullshot.

CHINA CABINET

6 each of: teacups; large English coffee cups; earthenware cups for soup; small coffee cups; egg cups. 12 each of: large dinner plates, salad plates. 3 different-sized platters and casseroles; 2 teapots; milk jugs; sugar bowls; small bowls for nuts; lemons; plastic boxes.

GLASSWARE CABINET

12 each of: stemless cocktail glasses; highball glasses; Baccarat wine glasses; 6 on-the-rocks glasses from Bonniers.

CUTLERY DRAWER

From Bonniers: set of 6 stainless steel Queen Anne pattern dinner forks, salad forks, teaspoons, large spoons, egg or small coffee spoons; pistol-handled dinner, steak, and cheese knives; 3 serving spoons.
Kitchen cutlery: 1 pronged fork; 1 ladle; 2 spatulas; 2 wooden spoons; 3 sharp knives; Wonder steak knife; scissors, tomato slicer; vegetable skewers; beer-can openers.
In the Nutone Food Center cabinet:
blender, shredder, dicer, meat grinder, mixer, knife sharpener.
Additional storage for trays and linens, soft drinks, utilities, cookbooks, and a cleaning cabinet with automatic garbage can that opens with the door.



TOM LEONARD

KITCHEN EQUIPMENT BY WESTINGHOUSE.
VINYL FLOOR TILING BY AMTICO

The bar, prepared

Lashed to land by a loop of private causeway, Baron de Gunzburg's island, a still place, its quiet broken only by the owner and his guests, must be supplied somewhat like an ocean liner before a voyage. Shops are distant, and there is that undeniable island mood of never wanting to return to the mainland. As the inventory of supply runs long, the weekend strategy takes forethought. Each cabinet, lovingly made by craftsmen fifteen miles away, is a *pension* for permanent residents: herbs and spices, cutlery and cleaning stuff, pottery and puttering tools; every essential gadget, in fact, not out of masculine fascination for such gadgets, but out of practicality.

In summer the weekend ambience is one of little effort; someone is always writing, painting, reading, boating, swimming, or watching television. (In winter everyone skates for miles over the white lake; skating calls for a different group of guests.) Saturday night begins with drinks. For dinner there is often a roast of beef (with a half onion skewered on either side) and Yorkshire pudding, made quickly of popover mix; the sauce, horse-radish and sour cream. Frozen creamed spinach. The wine: Mouton-Rothschild, up from the wine cellar. For dessert, masses of fresh fruit.

For Sunday lunch, Baron de Gunzburg simmers eggs in a double boiler, serving them with small sausages. (After skating in winter, there might be a warming bowl of sliced frankfurters in lentil soup.) On Sunday nights, the grill at the foot of the kitchen steps is fired for steaks or chickens; with the grillade, a green salad, cheeses, fresh fruit, and coffee. Throughout the weekend the second house rule applies: the host does the washing up—in the dishwasher, of course. "The glasses," he said, "come out like diamonds." On Mondays, after the host and guests have left, a char cleans the house, getting it ready for the next weekend.

For the Baron's inventory of basic supplies, see listing, *left*.

WHAT MEN CAN TEACH WOMEN ABOUT KITCHENS

Horace K. Kelland's bachelor course in city entertaining

"Do good things simply—with terribly passionate food you are lost." This is the entertaining persuasion of Horace K. Kelland, a tall, attractive writer, and the son of the writer Clarence Budington Kelland. His apartment, the second floor of a converted carriage house in New York's East Seventies, is walled with books in the living room, in the bedroom, and in the kitchen, where twenty-two international cookbooks are filed above the wall oven. Well-riffled, the cookbooks are pasted with additional recipes from magazines and newspapers. Mr. Kelland plans his parties from these books, juggling recipes of various origin into original menus. An enterprising cook with no special culinary chauvinism, he inclines toward the French, consistently resisting such involvements as Chinese dishes or slippery Italian sauces. By advance preparation, Mr. Kelland always manages the pleasure of having drinks with his guests with little sidling into the kitchen to check the cookery. The kitchen dips into the dining room, *below,* which leads to a roof patio, one of those handkerchief squares of space, which Mr. Kelland has enclosed in bamboo, with a tented bamboo ceiling and a skylight. Occasionally, in summer, people dine here, but usually dinner is at the round table within happy conversation range of the chef.





HORACE KELLAND, *above,* preparing in the morning for a dinner party, here peeling a mound of pistachio nuts for one of his specialties, frozen pistachio mousse. In fact, he manages almost everything in advance: such cold soups as mussels with cream, or blender borsch; shad roe, or roast chicken rubbed with olive oil readied for the oven; plus salad, and desserts that unmould with a flick. When the guests arrive Mr. Kelland, relaxed, is ready to receive them for drinks on his cool bamboo terrace.



ELLIOTT ERWITT

LUNCHEON MENUS

ŒUFS EN GELÉE

CREAMED FINNAN HADDIE

FIELD SALAD

STRAWBERRIES
with white wine

MUSCADET

HOT OR COLD CURRIED PEA SOUP

COLD CHICKEN EN GELÉE
with tarragon

GREEN SALAD

CHEESES

VIN ROSÉ

COLD BORSCH
made in the blender

POACHED EGGS
folded into omelette

FRESH HOT ASPARAGUS
with brown butter sauce
and grated Parmesan cheese

FRUIT

CHEESES

SOAVE

DINNER MENUS

CARROT SOUFFLÉ
made with cream and honey

SHAD ROE
with white wine

CREAMED SPINACH
with mushrooms and Madeira

GREEN SALAD

FROZEN PISTACHIO MOUSSE

PIESPORTER GOLDTRÖPCHEN

COLD MUSSEL SOUP WITH CREAM
strained over ice through cheesecloth

ROAST CHICKEN
basted with dry vermouth

BRAISED CELERY

WATER-CRESS AND BIBB LETTUCE SALAD
with fresh herbs

CHOCOLATE POT DE CRÈME

PULIGNY-MONTRACHET

COLD CUCUMBER SOUP

MEAT BALLS MADE WITH SEMOLINA

MACARONI SOUFFLÉ

COLD ASPARAGUS VINAIGRETTE

CRÈME CARAMEL

BARDOLINO

BASIC SUPPLY LIST

6 wooden spoons of various sizes
6 porcelain spoons
Wire whisk for eggs and sauces
Small ridged knife for tissue-thin slicing
Wonder steak knife
Asparagus basket and tall saucepan
Double boiler with earthenware sauce-top
Aluminum double boiler
6 covered saucepans ranging from minute to massive
Set of pottery mixing bowls
6 baking dishes—Pyrex, earthenware, aluminum
Small basket for shallots
Metal lettuce basket
Straw fruit basket
6 freezer containers
Mouli-grater
Purée sieve
Small flour sifter
Fresh herb garden of chives, dill, basil

Among the cookbooks: The Flavor of France by the Chamberlains; *Fannie Farmer's Boston Cook Book; Cross Creek Cookery* by Marjorie Kinnan Rawlings; *Cooking with a French Touch* by Gerald Maurois; *The Alice B. Toklas Cook Book.*

TOM LEONARD



Arrangement for asparagus with hollandaise sauce—on the stove

HOW TO SEE SPAIN (*Continued from page 94*)

missed; or the classic *flan*, a heavily caramelized egg custard; everywhere, Spain's wonderful peaches and melons.

Because it seldom rains, a Madrid warm-weather pleasure is dining outdoors. Lunch is the main Spanish meal, and we take almost as long over it as the Madrileños do. A delicious time-waster is a pre-lunch snack under the awnings at La Tropical, a large shellfish bar so unchic it *is* chic. With a glass of light draught beer, try *percebes*, goose barnacles, the kind of crustacean that clings to rocks; they look like paws and their pink meat tastes like crab meat. Or dig into a real crab, *centolla*, chopped and spiced crab meat, cooked in the shell. Although inland, Madrid is full of fresh fish surprises. The most elegant fishery is probably Hogar Gallego, a Galician restaurant in old Madrid; the smartest bar is now the new Club 31, where Madrid's young jet set fills the tables, leaving little space for tourists.

In the garden of the Ritz Hotel nothing on a warm day tastes so good as iced *gazpacho* soup, that Iberian blend of oil, vinegar, cucumbers, and tomatoes that somehow succeeds in being non-oily. Then cold *cigala*, a prawn not unlike the French *langoustine*, with a bottle of chilled white Monopole '55. The finishing touch, Spanish applesauce—finely crushed raw apple—perhaps the original ambrosia.

In the evening, gypsies put on *flamenco* singing and dancing shows outdoors at Villa Rosa or indoors at the small, whitewashed Corral de la Morería, where we dine on our centrepiece, *paella*, hot from the blazing fire, heaped in a huge iron skillet, and striped with sweet red pimiento. With the *paella*, a bottle of *vino tinto*, usually, in our case the red claret of the Marqués de Riscal. Or after a dinner of Spanish smoked salmon and underdone fillet at El Bodegón or El Jockey (one of the three or four top restaurants in Madrid), we go to the night club, El Zambra. Gypsies perform on a little stage as we drink a Scotch or sip a *chinchón—seco* or *dulce*, it is Spain's national liqueur. One great *chinchón* comes from the cellars of the Marqués del Mérito, where the anise is blended slightly but delightfully with cinnamon. Gypsies often entertain at private parties, usually until dawn, and some of the Madrileñas, like the young Vizcondesa de Villamiranda, are talented amateur dancers. Another interesting evening could start at the small garden, Frontón Recoletos, where one can watch the play on the adjoining *jai alai* court and dance under trees strung with coloured lights.

Besides sight-seeing and restaurant testing there is excellent reason for shopping in Madrid. The best known Spanish dressmakers are Eisa, headed by Balenciaga's sister, who always has some of the models from her brother's Paris house; Pedro Rodriguez, who dresses, among other smart women, the Duchess of Alba and the Countess of Quintanilla; Pertegaz, whose shop is across from the Castellana Hilton; and a newcomer trained in the United States, Gullón. Madrid has as many dressmakers as Paris, as many tailors as London. One of the tailors, Peñalver, makes outstanding shooting suits for both men and women. For superb men's shirts: Butler, on Avenida José Antonio, Madrid's Fifth Avenue.

Madrid is a good place to stock up on Christmas cards from the immense collection at Jherr, which looks on the outside like a tawdry print shop and inside has some of the most charming and least expensive cards in the world. Galerías Preciados, the largest department store in Madrid, offers smashing leather belts and aromatic black Maja soap. A telephone call to a real wizard place called "Mi Servicio" brings anyone from a baby sitter to a bullfighter to thrill the baby's older brother.

Day-Jaunts from Madrid

With or without chauffeur, cars can be hired easily, reasonably. Cab drivers, eager for short trips, are as polite as Spanish grandees. I once ran my car into the back of a taxi, and the driver got out to apologize to me. Around Madrid, roads present no driving problems, for while Roman roads are more famous, those of Spain are wider. Even driving northwards into the twisting mountains of the Guadarrama, passing a truck in Spain is probably easier than anywhere else; when it is safe, the truck driver gallantly signals with a flashing green tail light.

George Borrow's method of getting around when he travelled this section a hundred years ago was a horse; his descriptions of the country villages and country people still stand—his book, *The Bible in Spain*, is still a lovely guide.

1. Aranjuez, thirty miles south of Madrid. An enchanting drive takes one down to the River Tajo for lunch under the trees or for a moonlit dinner. At Aranjuez the river borders palaces and gardens built some two hundred years ago by kings whose boats still lie in the royal boathouse. Nightingales sometimes sing at La Rana Verde on the riverbank, where we dine on duck, white asparagus, and strawberries, delicacies that the region is almost as famous for as it is for its Island Garden crowned with a Chinese Temple of Love, or the "Little House of the Workman," a "farmhouse" with a platinum-and-gold lavatory, the Spanish version of a Petit Trianon. Beautiful, surprisingly modern in appearance, the palaces and the town itself were laid out in 1727, a rare Spanish example of town planning.

2. El Escorial, thirty miles northwest of Madrid. Sunday afternoons in Madrid mean bullfights and traffic jams, a good time to head for the open road and the Escorial, with a stop en route at Valle de los Caídos, the Valley of the Fallen, a memorial to Civil War victims of both sides, conceived by Generalissimo Franco. In an immense underground cathedral carved out of a solid grey granite mountain, a long arched passage, lighted with torches and lined with magnificent crimson-bordered tapestries, tunnels into the heart of the mountain where the altar is centred in a vast rotunda. On Sunday afternoons, a choir sings for communion and rows of brown-gowned monks encircle the altar, kneeling on the granite floor, chanting endlessly. Suddenly when the chalice is raised, every light goes out and a piercing beam blazes down upon the crystal goblet—a spectacular ceremony.

A few miles up the same road lies another huge granite monument, the monastery of the Escorial, considered in the sixteenth century the most remarkable building in Europe. In the shape of a grille to honour the martyred San Lorenzo, it has seven towers and over 12,000 windows and doors. This combined church, convent, palace, and mausoleum offers so much to see (paintings by El Greco and Velázquez, Goya tapestries, a white marble crucifix by Cellini) that we usually plan to spend a day here, lunching on the delicious local trout served at the luxe Gran Hotel Felipe II. Pine forests and cool mountain air make the *(Continued on page 120)*



6-piece place setting $42.50. 32-piece service for eight $238. F.T.I.

Francis I

Reed & Barton, the fairest sterling in the land

For nearest store and booklet on this and 16 other Reed & Barton solid silver patterns, write Reed & Barton, Dept. V61, Taunton, Massachusetts.

MAINBOCHER

(Continued from page 46)

son's opening, bouquets were sent by him to his first fitters.)

Notably unflamboyant of purpose, Main is also, by a curious paradox, the inventor of a remarkable number of fashion firsts. In fashion, as in any field that lives on fresh ideas, who-did-it-firstmanship is apt to become a basket of snakes. Even so, it is generally agreed that Mainbocher played a part in the successful launching of the short evening dress ("You can't imagine what it was like—how sensational it was in those days—to have *appeared* at the *Opera* in a *short* evening dress," a friend will say of a certain early short evening dress Mainbocher made for her in gold brocade); the long wool evening coat when everyone else wore only fur ("You'd toss back this hauntingly plain *cloth* coat" the same friend remembers); the first decorated evening sweaters; the first decorated costume sweaters; the first bare-armed blouses for suits; the first costume-dyed furs; the first simple four-seamed shift dress with a zipper down the back; the first printed suit; the first waistcinch; the first costume specifically designated "the theatre suit"; the first principle of a plain dress with lots of tie-on skirt-like aprons and ingenious little changeable jackets; the first sari evening dress; the first evening version of the "tennis dress," a short white evening dress with a V-neck and a miraculous stole; and all along, distinctive and distinguished little day suits, as well as coats of an unbeatably satisfying and enduring order.

While the average Mainbocher client is a woman probably famous for her chic—a woman who has kept her slender figure, wears her hair in an American way, and fortifies her wardrobe with from eight to twelve new Mainbocher models each season—there are other out-of-the-mould Mainbocher friends whose standins (in the form of dressmaker dummies bearing scribbled surnames across their canvas torsos) are in good standing on the workroom shelves. One woman, nameless, though recognizable—despite the exigent Main measures for protecting his friends from any publicity in his behalf—is a woman who quite often orders a single dress to be made in fifteen different colours and fabrics. "We like that; it's a good, sensible French way to dress," is Mainbocher's view of this approach. But not all of Mainbocher's friends have endless money to spend on their clothes. "We have one woman who has been coming here for years, once a year, for *a* dress to wear to read *a* paper before her literary society, and we're very fond of her. The thing is important to her; she doesn't want to have to fuss around at straps, and our clothes obviate all such gestures before they're made . . . the gestures a woman wishes she *hadn't* made, after she's made them."

What about the woman who has always wondered whether she's the Mainbocher type? Admiration for the Main look is one obvious determinant ("If she doesn't like our kind of clothes she wouldn't dream of coming here anyway"); enough money is another—whether or not the woman uses the spectacular longevity of Mainbocher clothes as a good, long-range-economy argument for paying clothes prices among the highest in the world. If she's equipped with these two essentials, she might then telephone the salon requesting an invitation to see the collection, but somewhere along the line, the house must be satisfied that she is interested in clothes just for the wearing. To buy a Mainbocher model for the purpose of copying is cheating, and this is OUT at Mainbocher, where—and this is one way Main differs from the great Paris couture houses—no models are sold to copyists. ("The only way to get a Mainbocher is *at* Mainbocher.") Sternly, but in a pleasantly objective way, Bocher comments on the few women who have attempted to sneak around end on this house law: "Some women like to try to see what they can get away with for the fun of it; it's a game they play, like trying to get away with something at the Customs."

The newcomer who proves serious in her intention of becoming a friend is mailed an invitation to see the collection during the season (out-of-season months are July and August when the staff goes on holiday and Bocher goes to Europe for his annual catching-up on the music he adores—opera, large or small). The new salon is a live-ringer for the one that stood on Fifty-seventh Street, a fact cherished by his longtime friends: an entrance that's passed in a second; ahead, the seven desks of the vendeuses and their young assistants (several of whom wear Mainbocher suits and occasionally the standard Mainbocher hat, a hair-ribbon). Duplicating the Fifty-seventh Street setup also is the airplane-aisle arrangement, with each desk a vaguely feminine clutter of business and personalia. Separated from the vendeuse aisle by a wall of paneless garden windows is the salon showroom, a not enormous room with tobacco-brown banquettes pushed against pale-beige walls, a pair of dappled Würzburg mirrors in magnificent swirly frames, and a hyacinth-blue ceiling painted with puffs of white clouds. Tall windows stand ready to be beiged out at the stroke of three o'clock when, each afternoon during the season, the touch of an electric button zips the thick vanilla brocade curtains closed, signalling the mannequins in the cabine to begin their showing of the current collection. The clothes appear; the Mainbocher fan takes a gilded pencil the size of a hatpin from the little mirrored table before her and notes the numbers of the clothes she's interested in. If she's a newcomer, she'll be asked to limit her first order to a very few choices; she'll have a minimum of two fittings spaced somewhere within the usual six-weeks-to-completion—and, as in a Paris couture house, her suit-jackets and coats will be fitted by tailors; her skirts, blouses, and dresses, by women fitters.

Will she at any point in her life-with-Main encounter Mainbocher himself? Quite probably not, unless she goes to the opening-day ceremonies, or happens to catch him out of the corner of her eye—a short, sturdily-built man with the strong, hands-in-pocket walk of a whistler, a dark tweed suit and V-neck sweater, and the handsome head and face of a smoothed-out Gabin. Bocher's advice filters through to the client by way of vendeuse and fitter; other than that, he is not often accessible: "My work is done back there," he has said, pointing toward the studio where a steady traffic of staff, carrying muslin-duster-covered clothes mysteries, knock at his door to check some point of making.

A second way in which a Mainbocher client has access to his views is through whatever is the current edition of the famous little mimeographed statement of clothes policy issued each season by the designer for the benefit of the fashion press. These statements, which have helped to earn for Bocher a reputation for being one of the most articulate designers in the world, may have had as their launching site French Vogue, of which Main Bocher, in his pre-Mainbocher days, was editor and chief editorial writer. (This interval occupation followed upon a short career as a fashion illustrator, for which he prepared by having studied at the Art Students' League in New York, under the late anatomy drawing master, George Bridgeman. His drawing career, in turn, was a planned ace-in-the-hole, in case his hopes for an operatic career fell through.)

What does Mainbocher himself consider his particular contribution to fashion? Non-eccentric clothes and, over the years, collections that reflect a pleasant continuity—"Our collections glide into one another." What is his own favourite fashion invention? Possibly a certain coarsely knitted sweater of navy-blue wool which marked the first appearance of "cottage work" at a high level of fashion, and which was motivated by his wish to help a worthy wartime cause: Lady Reading's Women's Home Industries, a non-profit company organized to market the handwork of British women, for whom Mainbocher drew up the specifications for a sweater which he ultimately sold, complete with its own dress, to some of the most elegant women in the world.

Other famous Mainbochers are the American Red Cross uniform, the WAVE uniform (for which he billed the U.S. Navy the sum of one dollar); the Women Marines' uniform (equal billing); the uniform for the nurses at Chicago's Passavant Hospital; the new uniform for Girl Scout Troop Leaders. To these may be added shortly a uniform in work for the volunteer aides at New York's Memorial Hospital. These last three were outright gifts.

What about the non-official Mainbocher "uniform," the suit or dress that becomes a uniform by virtue of its unanimous appeal and steady usefulness to Mainbocher clients? Somehow, it seems that when it's made by Mainbocher, duplication is a larky matter rather than a misfortune. We still think with pleasure of the day when a certain New York daily newspaper printed separate photographs of two women—the Duchess of Windsor and Mrs. Henry Ford—both leaving New York on the same sailing of the "Liberté," both wearing the same grey flannel suit from Mainbocher.

Little black nothing—sea-level report

Black shell of a maillot, with white rickrack picking out the curves of the décolletage—moderate at front, quite dippy at the back. By Lee Beachwear, of pebble-stitched knitted Orlon, cotton, and Lastex; about $12. At Arnold Constable; Rich's; Famous-Barr.



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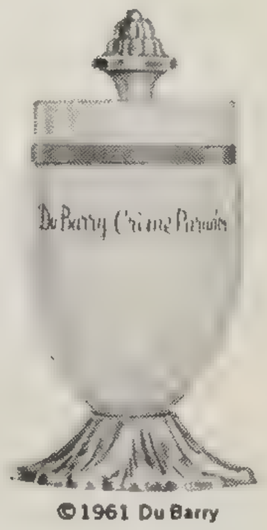
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Man's first close match for the natural oils found in young skin.



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CRÈME PARADOX

DuBarry

"So little does so much"

©1961 Du Barry

$12.50 ..... $4.50 ..... Trial size, $2.50 *prices plus tax*

SPAIN

(Continued from page 116)

cobble-streeted village a summer refresher.

3. Toledo, forty-five miles south of Madrid. High on a hill, embraced by the River Tajo, Toledo has an impressive silhouette, unaltered since El Greco painted it four hundred years ago. The whole town, in fact, is an immense museum to El Greco, the painter born Doménico Theotocopuli on the isle of Crete. Many of his paintings still hang just where he placed them. Although his studio has disappeared, the charmingly verandahed sixteenth-century house where he lived for the ten years before his death in 1614 is still there to be enjoyed. Trimmed by an old garden, redolent with bougainvillea and roses, the house holds many of his personal treasures and three million dollars worth of his paintings. Nearby in the diminutive Church of Santo Tomé hangs a magnificent shock. "Burial of the Count of Orgaz," one of El Greco's most famous paintings, a blend of mysticism and Castilian reserve; in it both the painter and his son are portrayed.

Narrow, twisting, cobbled streets lead to the heart of the old town, where the forge of Julio Pascual continues to turn out mediaeval lamps and the celebrated "Toledo blades," which once went into swords, now into scissors.

Gothic art pops up everywhere, carved over doorways, on corner fountains, meandering along stone balustrades. Until two years ago, the mediaeval toll bridge, which belonged to the Dukes of Alba, was the only way to cross the Tajo to the South.

Because of its strategic location, so many battles have been fought at Toledo that Spanish slang for a wild evening is "*una noche toledana.*" On a quiet evening, we go to the restaurant established in 1891 among the ruins of a Roman arena, Venta de Aires. It advertises: "Cooking with olive oil, or, on request, with butter." Under a canopy of grape leaves by the river, we eat that Toledo specialty, partridge *a la toledana,* which means in casserole, with a *Sangría,* which means bleeding, and is the Spanish version of a wine cup. The classic ending to a Toledo meal is little cakes of Arabic origin, *princesitas,* sweet with marzipan.

For centuries this countryside has been so famous for hunting that each autumn visiting international sportsmen give Madrid's Ritz Hotel the look of the most luxurious shooting lodge in the world. Partridge shooting here is considered the best in Europe. And a Spanish shoot is an all-day gala with a wonderful big lunch formally served in the wheat fields by waiters wearing stiff shirts and black ties. Held in the Toledo mountains, the big game shoots, or *monterías,* for deer, boar, and, hopefully, lynx, never start until the local priest has said a prayer for safety over the assembled guns, for the day is not without hazard.

Some Toledo families still live in their ancient palaces. For the feel of a fifteenth-century feudal mansion, make an appointment to visit the palace of the Duchess of Lerma. A few miles away, one can see from the road the Marqués de Campoo's small turreted and moated castle, where the Marqués keeps a pack of Tenerife terriers, clever white poodle-like dogs bred originally on the Canary Islands.

4. Segovia, sixty miles north of Madrid. Beyond the snow-capped Guadarrama lies Segovia, a Roman hilltop settlement with a mediaeval fortress looking out over crumbling walls. There Isabel la Católica, who sped Columbus on his way, was proclaimed Queen in 1474.

Cutting through the town is a towering two-storeyed aqueduct, probably built by Trajan about A.D. 100 but still in use today. An old inn, Mesón de Cándido, crouches beneath it; roast suckling pig is the specialty, so crisp and tender that it is carved, for proof, with the edge of a dinner plate. Madrileños make the drive especially for the roast baby lamb, like no other baby lamb in the world—well worth the drive to Segovia. With such rich dishes, a cool *rosado fresco,* the Spanish *vin rosé.*

After a lunch like this: a walk through the narrow streets near the Gothic Cathedral, past noble town houses, and innumerable small grocery stores selling pitchforks, those large three-and-five-tined affairs bent from a single long vine root,

How slender women can

reduce* size of hips

**no diet!*
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that farmers still use to turn hay.

Seven miles from Segovia on the way back to Madrid stands La Granja, a royal summer palace built around 1730 by Philip V, the first Spanish Bourbon king, born Duc d'Anjou, grandson of Louis XIV. He was a homesick Frenchman who longed for Versailles. The attractions of the palace include its famous tapestry collection, and its beautiful French gardens with fountains, avenues of statues, and straight rows of trees that manage to appear typically Spanish in this setting of mountain pine and birch, in a countryside bright with the red-tiled roofs of whitewashed farmhouses.

5. Ávila, seventy-five miles northwest of Madrid (and from Ávila, Gredos). The road from Madrid to Ávila is fast; leaving around ten o'clock, one can arrive in time for sight-seeing before the Spanish lunch hour beginning about 2:30. We sometimes picnic about halfway, under the trees on the steep slopes of the Guadarrama.

A grey, grim town, lost to time, asleep, Ávila is wrapped within its dark rose walls. They dominate everything; even the apse of the cathedral is built directly into them. (The walls also serve gayer purposes; the Marqués de Santo Domingo has a charming weekend cottage in one of the corners, his garden a rampart full of flowers.)

Lying on a hill in the centre of this harsh dry plain, Ávila probably is the best preserved fortified town in Europe. Here Saint Teresa was born and grew up to reform the Carmelites and found the Convent of St. Joseph, the first establishment for the *Descalzas* (or Barefoot) Carmelites, as the reformed nuns who reverted to the old rules of poverty and penance were called. A sixteenth-century Spanish mystic of amazing practicality, an extraordinary administrator, the friend of both El Greco and of the great lyric poet, St. John of the Cross, Saint Teresa was also a superb writer. Her book *The Castle of the Soul* glows with masterful insight. (One of the rules of Saint Teresa, who lived during the Spanish Inquisition, was never to speak ill of anyone—"Hence it was understood, wherever I was, that all absent persons were secure.")

Before beginning the trip back to Madrid, we sometimes drive forty-three miles southwest of Ávila to the mountain lodge of Gredos, a charming government inn, for *merienda*, a snack of tea and cakes. Once in a while the powerful lure of the magnificent mountain scenery entices one-day tourists to stay overnight. In the morning, we go off trout fishing or on a pack-trip into the hills to view the *Cabra Hispanica*, Spain's unique mountain goats. Probably pushed into the peninsula from Eastern Europe during the Ice Age by advancing glaciers, the goats never found their way back over the Pyrenees. Because at the turn of the century they were all but extinct—only three females and one male—King Alfonso declared them Royal Game. They now number several thousand; a few licenses are issued to hunt them. (We brought back the first specimens to America for the American Museum of Natural History.)

6. Granada, 269 miles south of Madrid. From Madrid, one of the best highways in Spain, National IV, leads to Granada, a leisurely overnight trip. The road darts across the country of Don Quixote, the high dry Mancha, where the plains still look as Cervantes described them in the seventeenth century, the landscape spiked here and there with broad-armed white windmills.

On the way, we might stop for lunch at Aranjuez and for the night at one of Spain's few motels, El Hidalgo, new and rich with comfort, centred around a swimming pool. Three miles down the road in the town of Valdepeñas, the excellent dining room of the Hotel de Paris offers partridges cooked with cabbage and *pisto*, those red and green peppers and other vegetables all stewed in a few drops of oil. The good local cheese, *manchego*, made of sheep's milk, crumbly and rather dry, helps bring out the flavour of Valdepeñas' delightful red wine. Instead of cocktails before dinner, it is fun to go winetasting among the barrels at one of the town's wine shops.

The next day Granada and the Alhambra are just a pleasant morning's drive of one hundred and forty-five miles into Andalusia, as lush as the Mancha was dour, with the horizon ending at the snowy Sierra Nevada. At an elevation of 2,200 feet, the Alhambra is an airy summer delight, surrounded by rose trees and ave-

(Continued on page 124)

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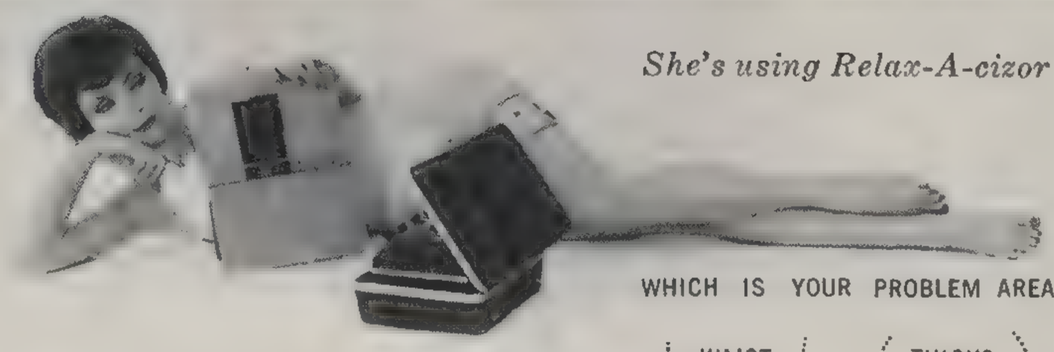
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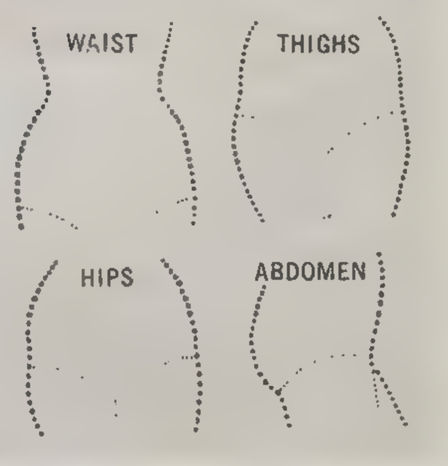
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"CAN I LEARN TO BE CHIC?"

(Contnued from page 83)

example, you should have been cluing yourself in on overblouses; not only overblouses, but the companion fact that almost any blouse tucked in was beginning to seem passé. At the same time you probably noticed, if your eye was trained, that skirts had stopped being skimpy-straight and had taken on a new degree of ease and motion. The test of the trained eye occurs most clearly when the clothes involved are the irreducible minimum. Consider, for example, that old—and we think deathless—formula, the black sweater and skirt. Not long ago, Vogue reported that Mrs. Loel Guinness, when she appeared in a Paris restaurant in a black cashmere sweater and skirt with a strict little fur coat and antique diamonds, made all the "grand" silk and satin costumes look faintly less grand. The fur coat and diamonds, enchanting as they were, were not the real secret of this coup. What mattered—and there are women in New York and St. Louis and Rome and San Francisco who know this—was the size and shape of the sweater, longer, slightly looser than last year's pull-over, worn outside the skirt, which was cut with the new suggestion of ease and an ingenious whiff of fullness beginning at the waistband.

6. Stick to your type. Don't mistake exaggeration for chic. One woman's triumph may be another's undoing. The long, strapless, slinky black muslin evening dress with a low trail of Spanish frills; the knee-tipping, deeply bloused white evening dress embroidered in glimmery beads; the vast, tent-shaped coat and other dazzling looks that make superb entrances, stirring up whispered cries of admiration—Balenciaga! Dior! Simonetta!—may smother or detract from your own potential distinction. To wear this much drama successfully you must have the right combination of verticals and horizontals, the carriage to wear it and the courage to project it with authority.

7. Don't buy clothes that have become clichés. Last year, in a room filled with women uniformed in black sheaths with their hair curled in the prevailing bouffant way, you would have been a knockout in a little pink suit with short, straightish hair. Now that the room is apt to have a number of pink suits, it's time to find a new way to wear yours—say with a brown silk sweater or a parsley-coloured scarf. Time, too, to begin anticipating the next spectrum.

8. Wear immaculate, realistic make-up. Contemporary beauty thinking rules out the mask look; your skin should look clear, alive, and believable. Which does not mean "natural" in the sense of no improvement on nature. Make-up should be used to clarify and enhance with special attention to emphasizing the expression of eyes and mouth. Not every chic woman wants "daring" eye make-up, for example, but every woman should want the added clarity and definition that a modest amount of pencilling, mascara, and shadow will produce.

9. Practical notes. Whenever the question of how to dress for a specific occasion arises, decide to underdress. The opposite of chic, the look of wearing too much which actually destroys elegance, is described by the French as *chargé*, overdone. The Spanish call it *cursi*. Even in Esperanto, it is something to be avoided.... Invest heavily in time and, if necessary, in money, to have clothes properly fitted. Never overlook the fact that coats, especially fur coats, should be checked for length every year; the too-long mink is a lost cause in fashion.... When you know what you look like, if the lines that really suit you are limited, have your clothes made alike in different fabrics, different colours, so that you look and feel consistently at your best; leave extremes and experiments to someone else.... Buy in small numbers the best clothes you can afford; good things are always good things as long as you care to wear them.... Keep in mind the challenging, purifying fire dispensed by one elegant woman who can, with a single glance, scan a dozen women and say, unerringly, of one of them, "Dirty pearls—I can't *stand* unwashed jewellery." Finally, having learned the rules, throw the book away, and present yourself to the world without affectation, knowing that the mark of real chic is a complete unawareness of clothes once they've been properly put on.

SPAIN

(Continued from page 123)

nues of myrtle and oranges watered by melted snow brought down from the Sierras by Moorish aqueducts.

From the several excellent hotels, we pick the government *parador*, an old monastery surrounded by roses, within the palace walls. Its splendid view becomes incandescent when the setting sun lights the rosy brick walls of the Alhambra. This moment is best enjoyed relaxing on the grassy terrace with a cooling sherbet, a dish invented when a Moor first poured fruit juice on the Sierra snow, or with a *mazagran*, an enlightened mixture of cold coffee, rum, and lemon.

After 781 years, the Moorish rule ended on a date as important to Americans as to Spaniards, for it was 1492 when the armies of Ferdinand and Isabella entered Granada. The Arab palaces are still beautiful and the nightingales still sing in the cedars. I shall never forget a moonlit evening in the gardens where in a green-hedged *folie* two young musicians played Arabic songs on long-necked guitars, and a glowing brazier nearby burned aromatic olive pits to warm the cool night breeze.

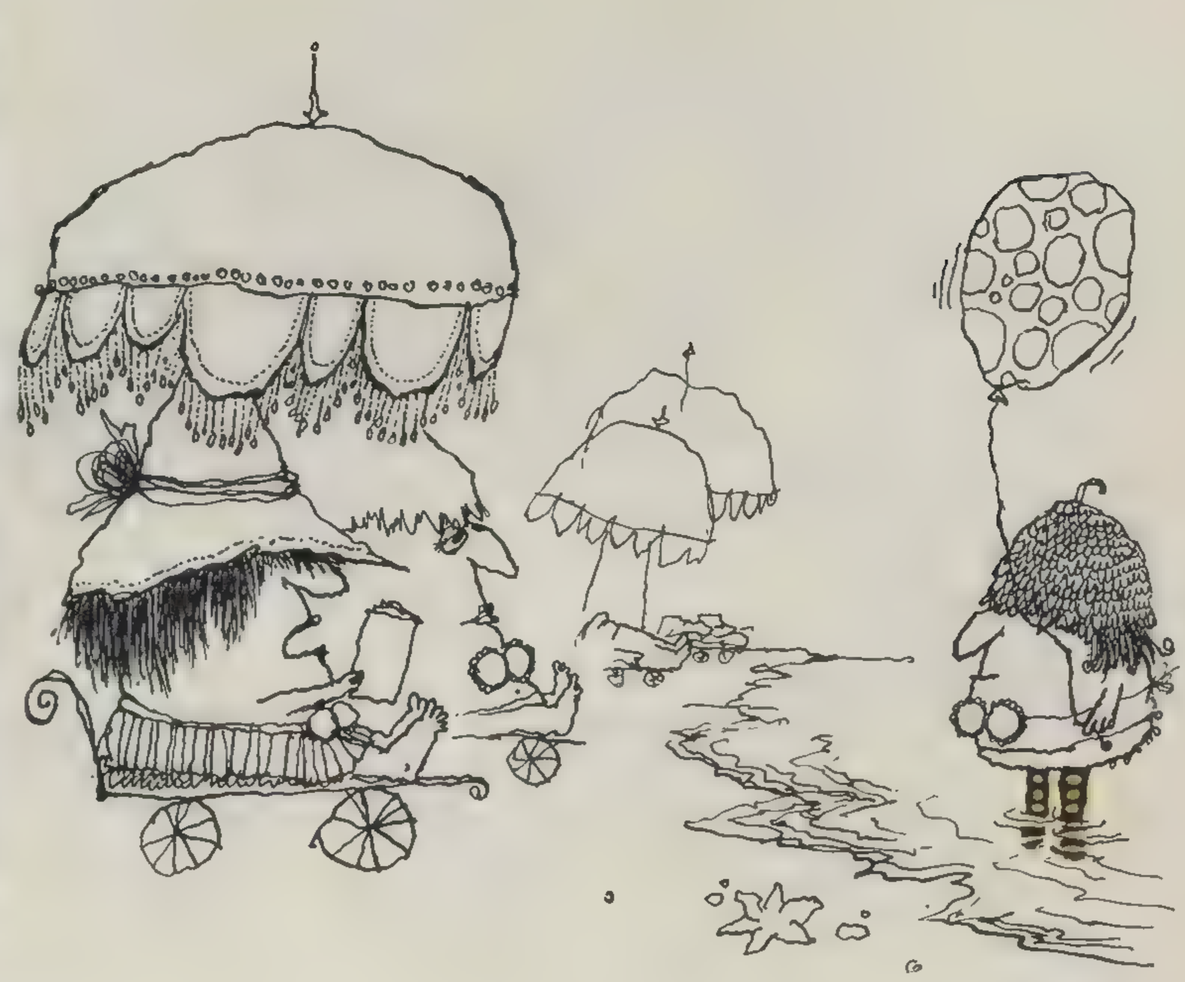
From Granada if you are heading south, the ports of Algeciras and Gibraltar are less than two hundred miles. Madrid can be just a day's drive north. But if you want to try a different approach, there is the triangular route through the silvery land of olive groves, with an overnight stop at Cordoba's superb state-run *parador*, about 125 miles northwest of Granada. After a morning stroll through the thousand-pillared mosque, lunch at the Albergue de Carretera at Bailén, seventy miles up the road. You'll be back in Madrid in plenty of time for a nap before dinner, and ready to stay up all night.

Bathing suits—the cotton pick



Swimmer's suit; news because it's cotton, and because cotton's never been in such spare, lean—altogether knockout—shape as it is this summer. Pink and grey stripes on white rep cotton, with brief boy-shorts, and strings for straps. By Elisabeth Stewart, in Reeves fabric; about $23. This, at Bonwit Teller; Neiman-Marcus; Joseph Magnin.





B.

"At least she wears stockings in the summer —you can say that for her!"

I don't know what he sees in her either, but she *does* make up for a lot with her stockings. Tints, tints, tints—never an outfit without its own special pair. Why, only yesterday she sashayed into the garden club wearing stockings with tatted ruffles. Imagine, ruffles at her age! Well, at least she knows that—even in summer

—every fashion needs a stocking all its own!

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In the kitchen,



Left, steamer from Sweden, a prosperous voyaging for fish or vegetables; four-quart base with a twin top in heavy cast aluminum by Skultuna. $12 at Seabon.
Below, Lady Casco "Chef-Mate," designed by Raymond Loewy. A twelve-speed food centre with mixer, beater and bowl, grinder, juicer, knife sharpener, blender. $120 at Hammacher Schlemmer.

Left, party percolator, with a country look, equally at ease indoors or outdoors. It brews fourteen cups; of copper-clad stainless steel, by Revere. $19.50 at Bonniers.
Below, handsome broiler-saucepan, with a star knob accenting · either a silvery or a black finish. For long simmering or short orders, it happily shifts from kitchen to dining room. By Wear-Ever of Alcoa aluminum. $25.

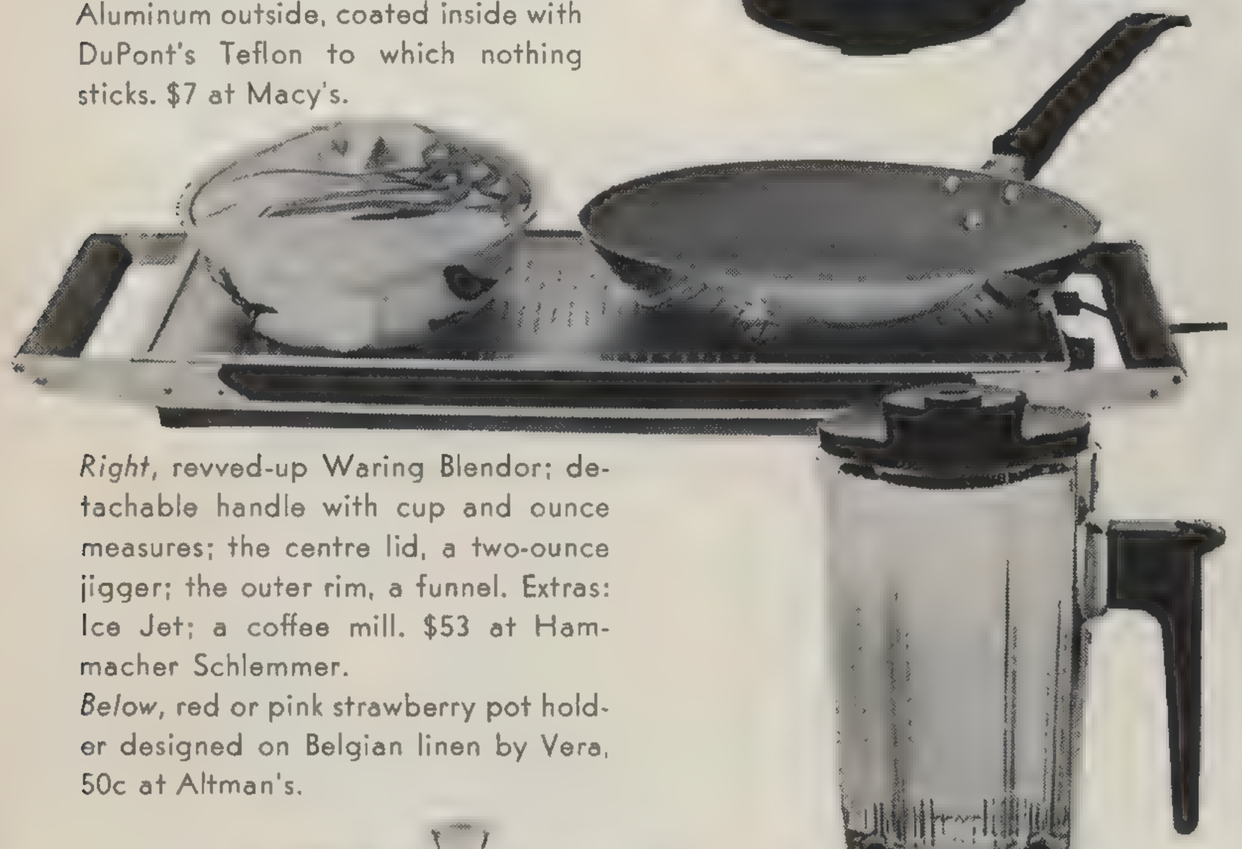
Far left, decanter, in marine crystal, over a foot high; two would make a nice pairing for wine vinegar and olive oil. By Blenko, in varying colours; $5.50 at Altman's.
Below left, Dansk copper casserole, with hand-forged brass handles: durable, elegant, doubly dutiful—the white glazed porcelain liner may be used separately, as an oven-proof casserole, or at table. Casserole, about $40; liner, about $8, at Georg Jensen.

DHIMITRA TASSI

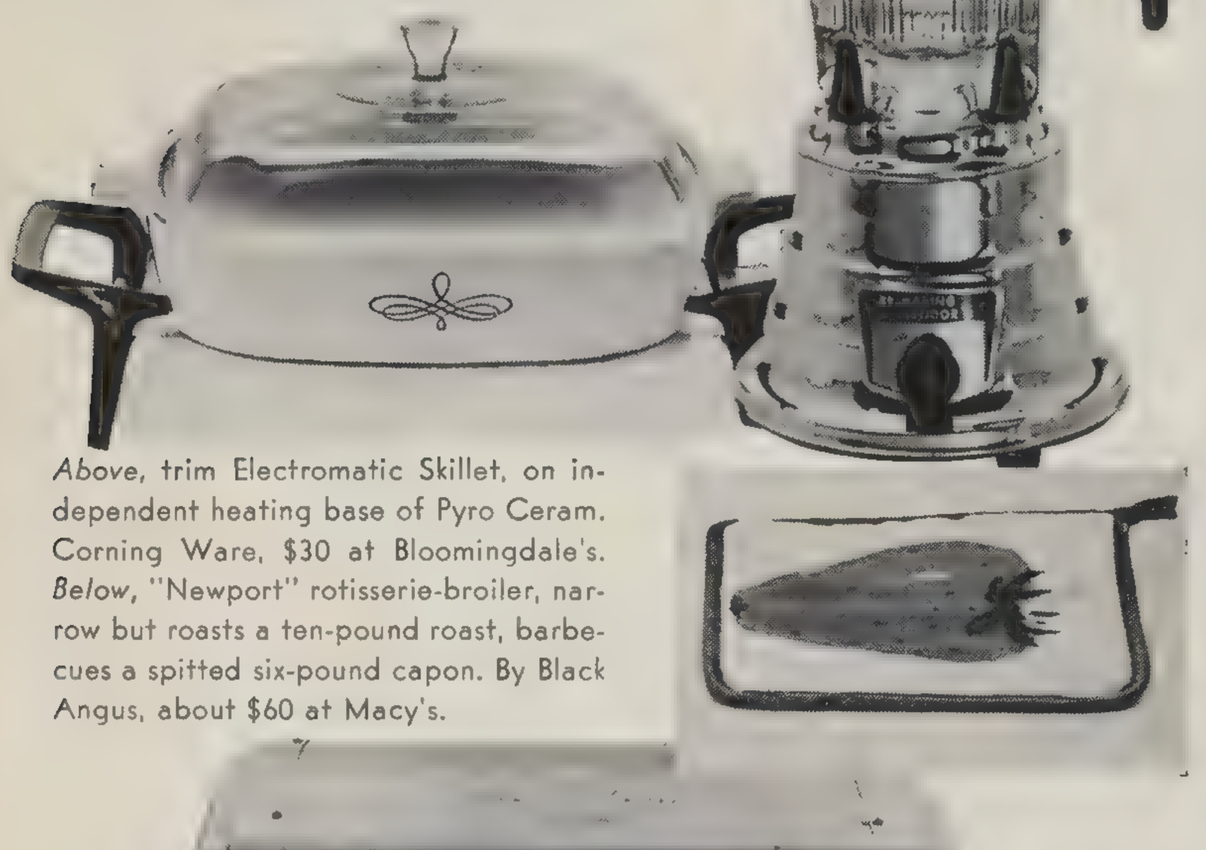
men like . . .

Right, spoutless, immersible Westinghouse coffee maker; the automatic control comes off for serving and cleaning. New design: anodized aluminum, black base and handle. About $20.
Below, Salton Hotray for indoor or outdoor parties. Under the glass grid, controlled radiant heat keeps food hot. $28 at Bloomingdale's.
On the hot tray, two new French cachets: Porcelaine de Paris baking dish with faux-vegetables painted on. $14 at Baccarat. Extraordinary T-Fal fry pan, eliminates cooking fats; washes with a whish of warm water. Aluminum outside, coated inside with DuPont's Teflon to which nothing sticks. $7 at Macy's.



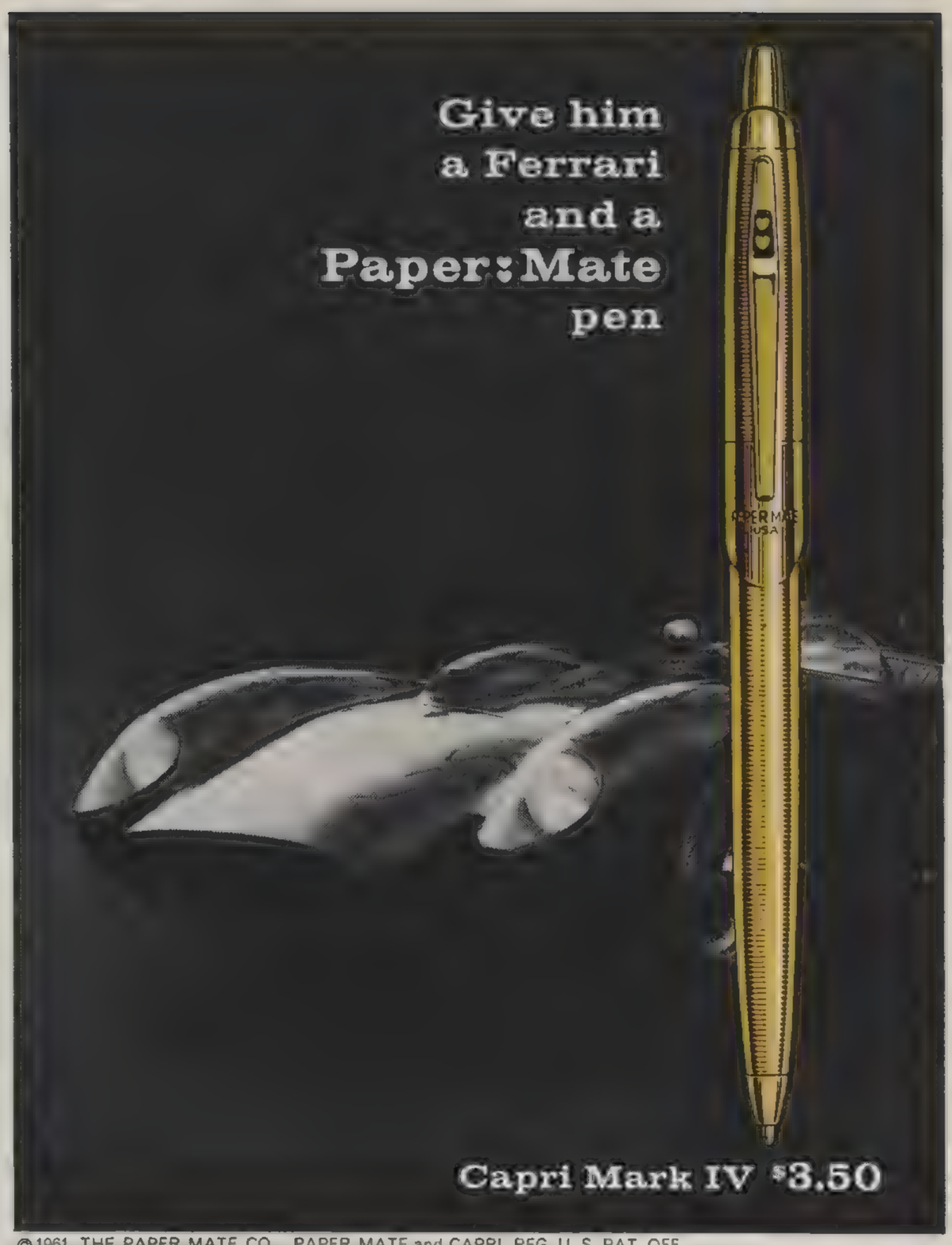


Right, revved-up Waring Blendor; detachable handle with cup and ounce measures; the centre lid, a two-ounce jigger; the outer rim, a funnel. Extras: Ice Jet; a coffee mill. $53 at Hammacher Schlemmer.
Below, red or pink strawberry pot holder designed on Belgian linen by Vera, 50c at Altman's.



Above, trim Electromatic Skillet, on independent heating base of Pyro Ceram. Corning Ware, $30 at Bloomingdale's.
Below, "Newport" rotisserie-broiler, narrow but roasts a ten-pound roast, barbecues a spitted six-pound capon. By Black Angus, about $60 at Macy's.





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Lingerie shopping notes—a 4-page memo



Blues on the sleep shift

In a cool greeny blue with lashings of white lace, a nightdress and bed jacket, both of a thin, fine-as-lawn batiste, a blend of Dacron, cotton and nylon that's almost uncrushable. Both by Barbizon at Lord & Taylor; Hudson's; Dayton's. *Above:* Flared bed jacket—just the right amount of coverage here for air-conditioned bedrooms; about $6. *Right:* Nightdress with a scoopy wide-set neckline, briefed sleeves; about $6.



SKETCHES BY ROSELLI

MOVING?



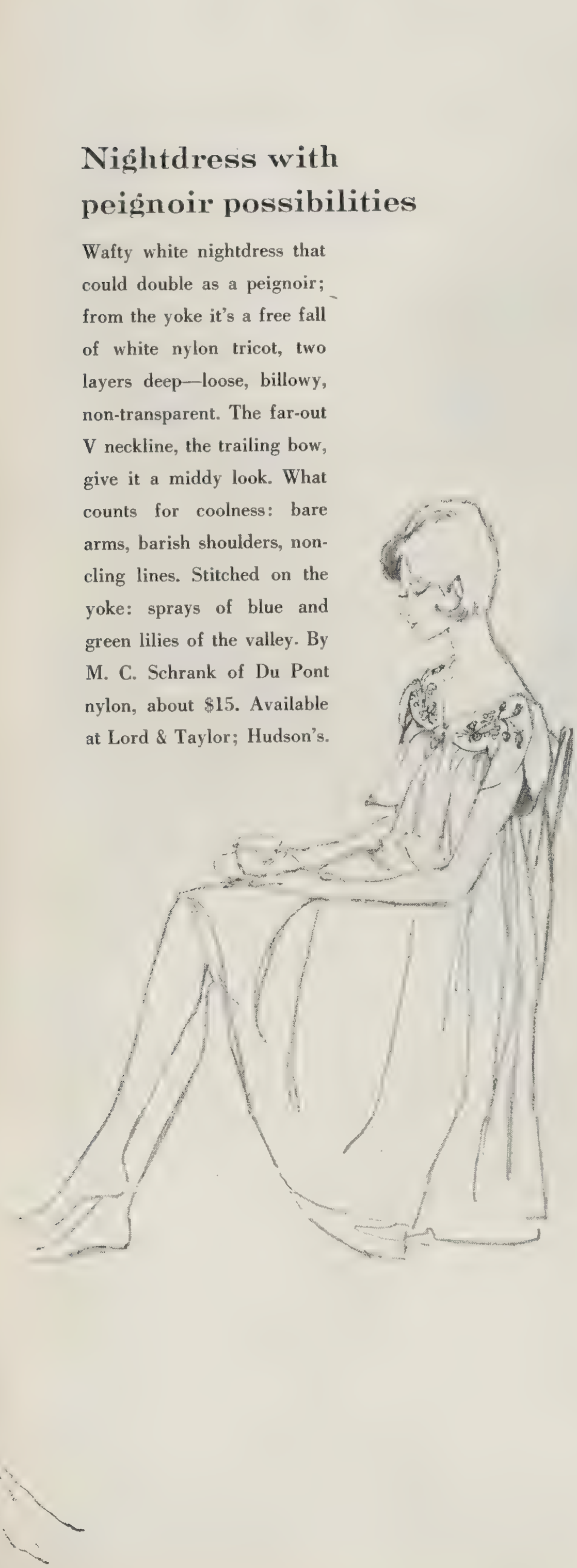
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Nightdress with peignoir possibilities

Wafty white nightdress that could double as a peignoir; from the yoke it's a free fall of white nylon tricot, two layers deep—loose, billowy, non-transparent. The far-out V neckline, the trailing bow, give it a middy look. What counts for coolness: bare arms, barish shoulders, non-cling lines. Stitched on the yoke: sprays of blue and green lilies of the valley. By M. C. Schrank of Du Pont nylon, about $15. Available at Lord & Taylor; Hudson's.





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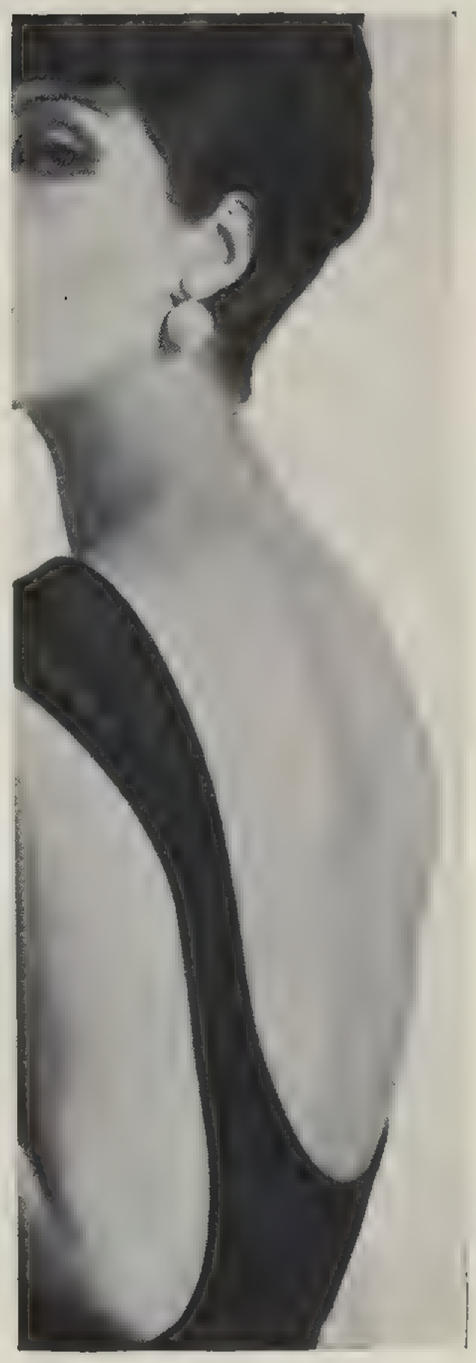
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Lingerie shopping notes

continued





New bareback brassières

Brassières, setting up new rapport with this summer's sun dresses and back décolletages. *Above:* Bareback brassière, a matter of white nylon lace and long-distance straps; front décolletage taken into account as well. Thin foam lining. By Charmfit, about $9; at Saks Fifth Avenue; Neiman-Marcus. *Right:* For less drastic back dips, this barish brassière: white nylon lace and a cool, strippy elastic back. By Miriam Gates, $5; Julius Garfinckel.

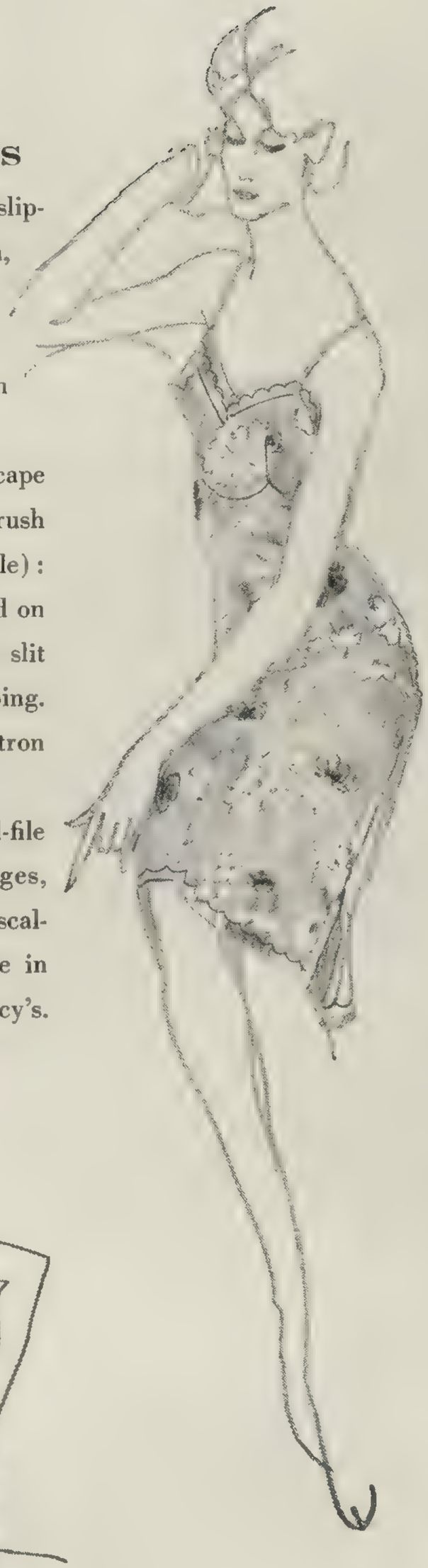


Summer accessory-slips

Lithe summer slips in unslip-like prints: they're smooth, ungimmicked—with no ridges or ripples to disturb the slinky lines of thin summer fabrics.

Right: More like a landscape painting than a print (brush strokes are clearly visible): vivid field flowers scattered on a fern-green ground. Side slit with embroidered scalloping. By Munsingwear of Antron nylon, $11; at Altman's.

Below: Staccato rank-and-file flowering—pinks, oranges, greens on white, with a scalloped hem. By Seamprufe in crêpe of Dacron, $6; Macy's.





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In Vogue in July:

24 HOURS TO 12 FOR D (that means dinner)

with case histories by the hostesses involved



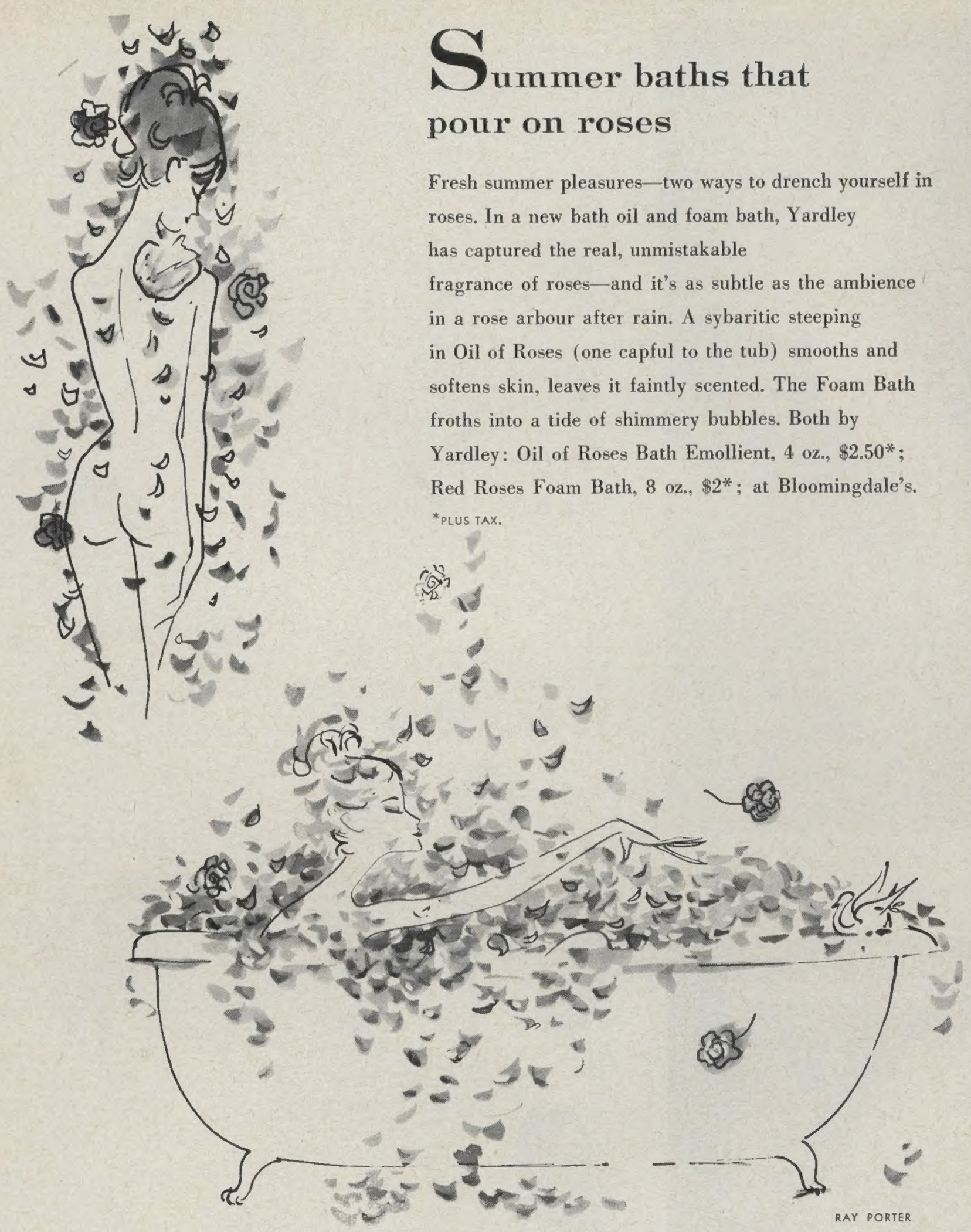


JÉRÔME DUCROT

New on the beach:

more put-over

Further evidence here that there's more to the put-over these days, just as there's apt to be less to shorts. The white top: young, easy, smock-simple, stitched with tall stalky flowers. The shorts are actually Jamaica-length, craftily rolled up to look skimpy. Top of cotton, a Springmaid fabric with Everglaze crease resistance; shorts of green cotton sharkskin. Both by Macshore, about $7: Altman's; Frost Bros. Floppy printed hat by Mr. John.



Summer baths that pour on roses

Fresh summer pleasures—two ways to drench yourself in roses. In a new bath oil and foam bath, Yardley has captured the real, unmistakable fragrance of roses—and it's as subtle as the ambience in a rose arbour after rain. A sybaritic steeping in Oil of Roses (one capful to the tub) smooths and softens skin, leaves it faintly scented. The Foam Bath froths into a tide of shimmery bubbles. Both by Yardley: Oil of Roses Bath Emollient, 4 oz., $2.50*; Red Roses Foam Bath, 8 oz., $2*; at Bloomingdale's.

*PLUS TAX.

RAY PORTER



You need a license to wear it!

BLACK SATIN PERFUME*

Angelique

*3.50 to 33.00 plus tax

ENOUGH SWEATERS . . .

(Continued from page 52)

pages 57 and 59; one cashmere, one cotton, both beige—beige being one of those irrepressibly good-natured colours that gets on so nicely with whatever other colours you have on hand. We feel pretty much that way about black, and our black-sweater suggestion is the classic cashmere cardigan (we use the word classic advisedly; it's come to mean a much more squarely-rigged sweater with shorter, jacket-length sleeves which, in view of the very lightly fitted dress-shapes around now, could hardly be better). The bon vivant of jacket-sweaters is the printed cardigan, somewhat limited by its colourful nature, but smashing with a few hand-picked looks. One of our favourites is the white wool on page 56, printed with a batch of alert-looking blue flowers; a little white crêpe day dress would work dazzlingly here, and so would most blues. Before we leave the jackets: we think you owe yourself—and your hair—a sweater that has a hood; for which, see page 55. As for those sweaters that are particularly indigenous to summer—the ones that look wonderful with shorts and slacks and bathing suits—we've several recommendations: a bright fringy beach poncho (there's an orange version covering a bikini on page 54); a lean, long, awning-striped pull-over (on page 53, it's doing all the right things for a pair of white duck pants; would do them all over again for the shortest white shorts). Finally, we think that the streaky little camisole that's shown with a dinner skirt on page 58 would be just as lively at the shorts-and-pants bit. And that, despite the eight-sweater limit, brings the total lure to nine. But who's counting?



Abraham & Straus, Brooklyn
Shillitos, Cincinnati
Sanger-Harris, Dallas
Dayton's, Minneapolis
Bloomingdale's, New York
F. & R. Lazarus, Columbus
Rike-Kumler Co., Dayton
Goldsmith's, Memphis





Boy's suspender shorts; light blue, green or gold cotton. Shirt (cotton by Reeves) checked in white with blue, gold, or green. Both, toddler sizes 1 to 4.

Children's clothes—details, colour alternates

(from pages 108-109)



Checked cotton dress—lilac and white, sifted together (or green and white). Toddler sizes 1 to 3.



Striped brioche swimsuit—Kelly green and turquoise; sizes 3 to 6X. Knitted swimsuit of Helanca nylon: orange, raspberry, lilac, Loden green, brilliant green, red, light blue, or royal blue; in toddler sizes 2 to 3X.



Knitted cotton polo shirt: lemon, rose, white, orange, Bermuda blue; 7 to 14. Knitted cotton shorts: pink, blue, grey, gold, seaspray green, red; 3 to 6X.



Pinafore play dress of striped cotton—green and turquoise; 3 to 6X.



Cotton shirt with multi-colour stripes, to wear with shorts of a Dacron-and-cotton fabric. The shorts—in a choice of pink, cantaloupe, white, lemon, black, beige, or green—by Mister Pants, about $10; Altman's; Sakowitz. Both shorts and shirt: sizes 7 to 14.

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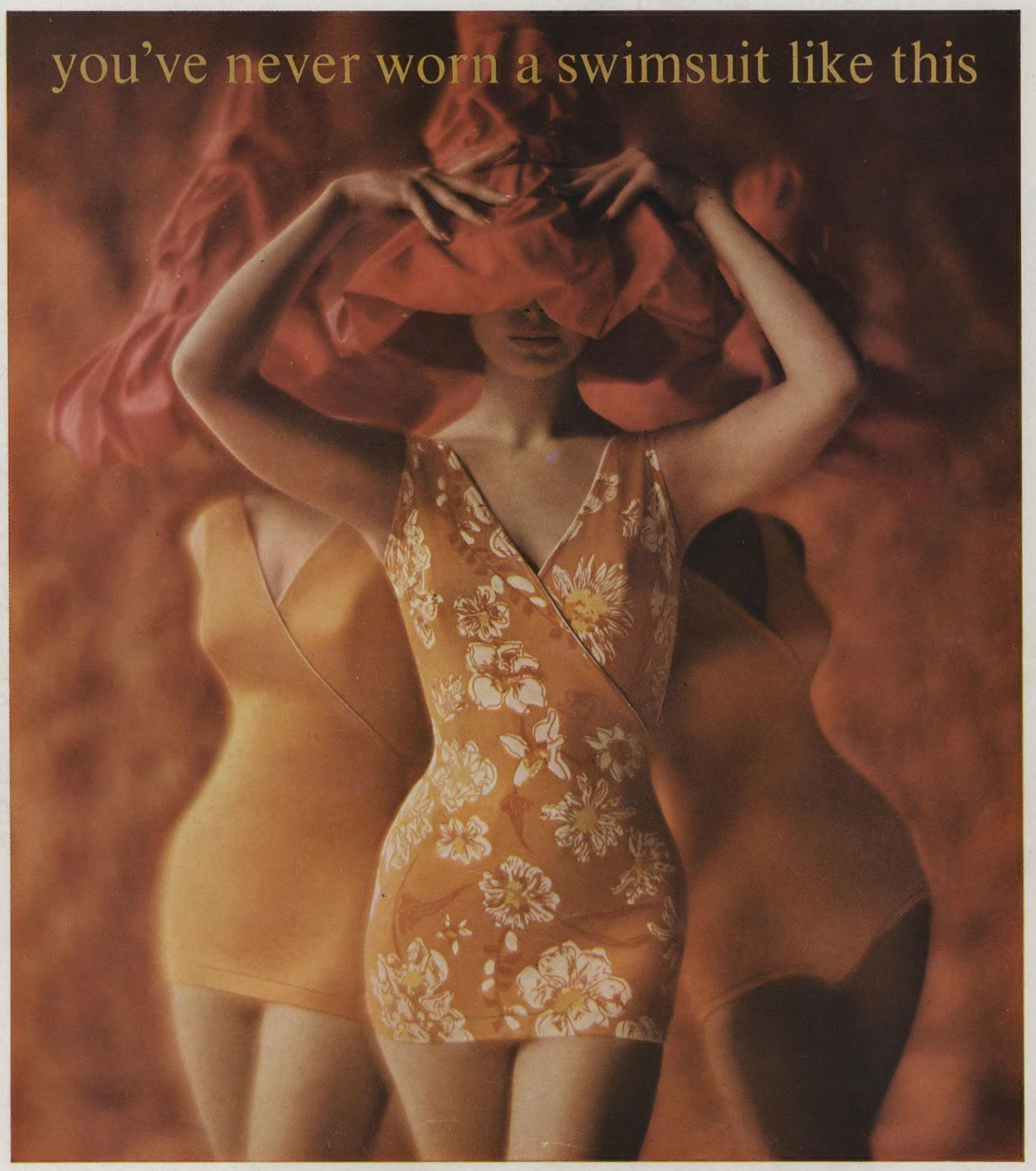


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